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A DICTIONARY OF Musical Biography

COMPRISING SHORT ACCOUNTS OF TWO HUNDRED AND SEVENTY EMINENT MUSICIANS WITH AN APPENDIX AND A CLASSIFIED INDEX OF THE PRINCIPAL NAMES CHRONOLOGICALLY ARRANGED

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By the
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This little Work is Dedicated
by kind Permission, to

Mrs. GRIGG,

Whose keen musical
taste and artistic sympathies,
as well as her interest displayed in many
practical ways, with every movement that had for its
object the cultivation of music among all
classes, led to the formation of the
Madras School of Music,

also to

H. B. GRIGG, Esq., C. I. E.,

Director of Public Instruction in Madras.

Whose hearty co-operation, and
whose interest in the spread of artistic
education assured the success of
the undertaking.

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CHRONOLOGICAL INDEX

OF THE PRINCIPAL NAMES.

COMPOSERS OF OPERA.

Ferrari	... 1597	1681	*Mercadante*	... 1797	1870
Lulli	... 1633	1687	*Halévy*	... 1799	1862
Scarlatti	... 1659	1725	*Bellini*	... 1801	1835
Gluck	... 1714	1787	*Balfe*	... 1808	1870
Gretry	... 1741	1813	*Flotow*	... 1812	1883
Cimarosa	... 1749	1801	*Wagner*	... 1813	1883
Zingarelli	... 1752	1837	*Verdi*	... 1813	
Mozart	... 1756	1791	*Gounod*	... 1818	
Cherubini	... 1760	1842	*Offenbach*	... 1819	1880
Méhul	... 1763	1817	*Ponchiello*	... 1834	1886
Spontini	... 1774	1851	*Bizet*	... 1838	1875
Boieldieu	... 1775	1834	*Max Bruch*	... 1838	
Auber	... 1782	1871	*Boito*	... 1842	
Weber	... 1786	1826	*Massenet*	... 1842	
Herold	... 1791	1833	*Sullivan*	... 1842	
Meyerbeer	... 1791	1864	*Planquette*	... 1850	
Donizetti	... 1794	1848	*Thomas*	... 1851	1891
Marschner	... 1796	1881	*Mascagni*	...	

COMPOSERS OF ORATORIO.

Carissimi	... 1604	1674	*Haydn*	... 1732	1809
Bach	... 1685	1750	*Spohr*	... 1784	1859
Handel	... 1685	1759	*Mendelssohn*	... 1809	1847
Leo	... 1694	1746	*Macfarren*	... 1813	1887
Graun	... 1701	1759	*Mackenzie*	... 1849	

COMPOSERS OF CHURCH MUSIC.

Merbecke ...	1520	1585	*Goss* ...	1800	1880
Tallis ...	1520	1585	*Wesley* ...	1810	1876
Palestrina ...	1528	1594	*Elvey* ...	1816	
Lassus ...	1540	1594	*Hopkins* ...	1818	
Vittoria ...	1540	1604	*Monk, E. G.* ...	1819	
Wise ...	1648	1687	*Dykes* ...	1823	1876
Purcell ...	1658	1695	*Monk, W. H.* ...	1823	1889
Leo ...	1694	1746	*Garret* ...	1834	
Boyce ...	1710	1779	*Barnby* ...	1838	
Jackson ...	1730	1803	*Tours* ...	1838	
Attwood ...	1769	1838	*Stainer* ...	1840	
Crotch ...	1775	1847			

COMPOSERS OF SONGS.

Purcell ...	1658	1695	*Mendelssohn* ...	1809	1847
Arne ...	1710	1773	*Schumann* ...	1810	1856
Dibdin ...	1745	1814	*Smart* ...	1813	1879
Callcott ...	1766	1821	*Franz* ...	1815	1892
Bishop ...	1786	1855	*Abt* ...	1819	1885
Schubert ...	1797	1828	*Brahms* ...	1833	

COMPOSERS OF SYMPHONY.

Haydn ...	1732	1809	*Liszt* ...	1811	1886
Mozart ...	1756	1791	*Bennett* ...	1816	1875
Beethoven ...	1770	1827	*Gade* ...	1817	1890
Weber ...	1786	1826	*Rubinstein* ...	1830	
Schubert ...	1797	1828	*Brahms* ...	1833	
Berlioz ...	1803	1869	*Svendsen* ...	1840	
Mendelssohn ...	1809	1847	*Hofmann* ...	1842	
Schumann ...	1810	1856	*Stanford* ...	1852	

EMINENT ORGANISTS.

Buxtehude ...	1637	1707	*Krebs* ...	1713	1780
Bach ...	1685	1750	*Vogler* ...	1749	1814

Rink ...	1770	1846	*Cooper* ...	1820	1876
Schneider ...	1789	1864	*Lemmens* ...	1823	1881
Gauntlett ...	1808	1876	*Best* ...	1826	
Hesse ...	1809	1863	*Merkel* ...	1827	1885
Mendelssohn ...	1809	1847	*Guilmant* ...	1837	
Wesley ...	1810	1876	*Archer* ...	1838	
Smart ...	1813	1879	*Widor* ...	1845	
Batiste ...	1820	1876	*Eddy* ...	1851	

EMINENT VIOLINISTS.

Corelli ...	1653	1713	*Sainton* ...	1813	
Tartini ...	1692	1770	*Vieuxtemps* ...	1820	1881
Viotti ...	1753	1824	*Joachim* ...	1831	
Paganini ...	1784	1840	*Wieniawski* ...	1835	1880
Spohr ...	1784	1859	*Neruda* ...	1840	
Molique ...	1803	1869	*Sarasate* ...	1844	
Ole Bull ...	1810	1880			

EMINENT SINGERS.

Nicolini ...	1673	?	*Sainton Dolby*.	1821	1885
Farinelli ...	1705	1782	*Viardot* ...	1821	
Mara ...	1749	1833	*Sims Reeves* ...	1822	
Braham ...	1774	1856	*Alboni* ...	1823	
Garcia ...	1775	1832	*Titiens* ...	1831	1877
Catalini ...	1779	1849	*Santley* ...	1834	
Lablache ...	1794	1858	*Trebelli* ...	1838	1892
Rubini ...	1795	1854	*Patey* ...	1842	
Pasta ...	1798	1865	*Patti* ...	1843	
Tamburini ...	1800	1876	*Nillson* ...	1843	
Grisi ...	1806	1869	*Lloyd* ...	1845	
Sontag ...	1806	1854	*Maas* ...	1847	1886
Malibran ...	1808	1836	*Valleria* ...	1848	
Mario ...	1812	1883	*Albani* ...	1850	
Novello Clara.	1818		*Sterling* ...	1850	
Lind ...	1820	1887			

EMINENT PIANISTS.

Mozart	1756	1791
Dussek	1761	1812
Beethoven	1770	1827
Cramer	1771	1858
Himmel	1778	1837
Kalkbrenner	1784	1849
Weber	1786	1826
Czerny	1791	1857
Moscheles	1794	1870
Benedict	1804	1885
Herz	1806	1888
Chopin	1809	1849
Plaidy	1810	1874
Hiller	1811	1885
Liszt	1811	1886
Thalberg	1812	1871
Henselt	1814	
Heller	1815	1888
Kullak	1818	1882
C. Schumann	1819	
Halle	1819	
Raff	1822	1882
Pauer	1826	
Von Bulow	1830	
Rubinstein	1830	
Saint Saens	1835	
Tausig	1841	1871
Bache	1842	1888
Zimmermann	1847	
Pachmann	1848	
Menter	1848	
Janotha	1856	

MUSICAL THEORY AND LITERATURE.

Fux	1660	1741
Rameau	1683	1764
Albrechtsberger	1736	1809
Vogler	1749	1814
Cherubini	1760	1842
Fétis	1784	1871
Hullah	1812	1884
Pole	1814	
Engel	1818	1882
Ouseley	1825	1889
Pauer	1826	
Chrysander	1826	

SHORT BIOGRAPHIES

OF THE

GREAT COMPOSERS.

ABT, Franz.

Born at Eilenburg in Saxony, December 22, 1819.
Died at Wiesbaden, March 31, 1885.

The son of a clergyman and brought up for the church, which intention he relinquished at his father's death, taking up instead the profession of Music. His first appointment was that of Capellmeister at Zurich, in 1841. He afterwards took up a similar post at Brunswick in 1855. Abt is chiefly known as a writer of part songs, and has written a popular singing Tutor.

ALBANI Marie Louise Cecilia Emma.

Born at Montreal in 1850.

one of the most famous soprano singers of the day. Her real name was La Jeunesse, but she assumed her present name as a compliment to the town (Albany) where she was trained and made her first appearance. She is best known in oratorio and opera, and has created the parts of Margarita in the *Martyr of Antioch* (Sullivan). *St. Ursula* (Cowen), Elsie in the *Golden Legend* (Sullivan) and *St. Ludmila* (Dvorak). She has sung abroad with great success.

ALBRECHTSBERGER, J. G.

Born at Klosterneuberg, February 3, 1736.
Died at Vienna, March 7, 1809.

was originally a chorister in his native town and afterwards court organist at Melk. After holding

several similar appointments he accepted the post of organist at Vienna Cathedral. He was a great contrapuntist and wrote a great deal for the organ. Among his pupils were Beethoven, Hummel, and Mosel. He has written a treatise on Harmony and Composition, published by Novello.

AMATI Nicholas.

Born at Cremona, September 3, 1596.
Died August 12, 1684.

The most eminent of a family of violin makers, whose instruments command very high prices. The form of the instrument was practically settled by the Amati, and has undergone no material change since. The eminent makers Guarnerius and Stvadivarius were pupils of his.

ARNE Thomas.

Born at London, March 12, 1710.
Died at London, March 5, 1773.

well known as the composer of *Rule Britannia.* He wrote much for the London Music Halls and theatre, but few of his compositions of this class have survived. He is credited with having been the first to employ female voices in chorus singing on the stage. His compositions include two oratorios, *Judith* and *Abel*, four operas of which *Rosamond* is the chief, the incidental music to Shakspere's *Tempest*, *As You Like It*, and *Twelfth Night* and some hundreds of songs, glees, and catches, sung at Vauxhall Gardens and elsewhere.

ATTWOOD Thomas.

Born at London in 1769.
Died at Chelsea, March 28, 1838.
and buried under the organ in St. Paul's Cathedral.

Received his musical education as a chorister in the Chapel Royal. From his fourteenth to his nineteenth

year he studied at Naples and Vienna, at the latter city under Mozart. He was appointed organist of St. Paul's Cathedral in 1796 and held the post for forty-two years. He is known as a prolific composer of Church Music, anthems and services. Attwood was one of the first English musicians to take notice of Mendelssohn and he may thus be regarded as a link between Mozart and Mendelssohn.

AUBER, D. F. E.

Born at Caen, January 29, 1782.

Died at Paris, May 13, 1871.

was at first a self-taught musician, but in 1811, when he had already composed some instrumental music, he came under the influence of Cherubini. He now addressed himself seriously to his art, and in 1813 he brought out an opera, which was however so unsuccessful that for six years he refrained from writing at all.

In 1819, he brought out another opera *Le Testament* which was also unsuccessful. Not daunted, he wrote a third, *The Shepherdess*, and now fortune began to smile on him. He employed Scribe to write his *libretti* and for many years his career was one of continued success.

He may be described as the last great writer of opera comique. He was never entirely successful in his efforts to be serious and only one of his compositions which pretend to seriousness, has met with popular favour. This is the opera *Masaniello*. Among his comic operas are *Le Maçon*, *Fra Diavolo*, *Le Domino Noir*, *L'Enfant Prodigue*, *Le Cheval de Bronze* and, last of all *Le Rêve d'amour*.

BACH John Sebastian.

Born at Eisenach, March 21, 1685.

Died at Leipsic, July 28, 1750.

Schumann has said, that "Music owes as much to Bach, as Christianity to its founder."

He was one of a very celebrated musical family and received his early musical training under his brother John Christopher Bach. At the age of fifteen he went to Luneburg and became a member of the church choir of S. John's. Being near to Hamburg, a city containing many famous organs, Bach used to make frequent expeditions there on foot to hear the celebrated organist REINKEN. In 1703 he became band master at Weimar, and in the same year was appointed organist at Arnstadt. The organ now exercised so much fascination over him that he neglected his choir. His habit of extemporising in the accompaniment to the church services was also a cause of complaint, and the further fact of his absenting himself from his duties for three months without leave in order to hear the famous organist Buxtehude at Lubeck, nearly caused him to lose his post. In 1707 he went to Muhlhausen and in 1708 was appointed court organist at Weimar. By this time he had established his fame as the first organist of the day, and during the next seven years most of his great organ compositions were written. In 1714 he was appointed Director of Music at Weimar. From 1717 to 1723, he held no post as church organist although he applied for the organistship of St. Jacobi Hamburgh where there was a splendid instrument. In that year he was appointed Cantor at the Thomas Schule at Leipsic, a post he retained to the end of his life. In 1747 he was invited to Berlin by Frederick the Great, who treated him with the utmost kindness.

Bach was twice married, and had in all, twenty children. It was a very strange thing, that Handel, the only man living who could be at all compared with Bach, born in the same year, celebrated in the same departments of music, should never have met his great rival. Bach not only formed the climax of one musical era, but he initiated another. Music

prior to Bach was little but part writing, and any instrumental accompaniment was but a duplication of the voices. Bach started with instrumental music and developed it in an entirely new and independent manner. He has never had an equal as a contrapuntist nor has he ever been surpassed or equalled except perhaps by Handel in the facility and dexterity with which he managed the complicated net work of part writing.

He was the great advocate of equal temperament for keyed instruments of fixed intonation, that is to say the system under which the key of G sharp is transposable without change of note into that of A flat, and it was in reference to this theory he composed the 48 preludes and fugues in all the major and minor keys.

He was too scholarly ever to be appreciated by the crowd, nor was it for nearly a century after his death that his works began to be generally appreciated even by musicians. Samuel Wesley and Dr. Gauntlett were the first to introduce his music into England, but it was Mendelssohn who turned the current of popular opinion by conducting a performance of *The Passion*, *St. Matthew*, in Berlin in 1829, exactly a century after its composition.

The following a list of Bach's most important compositions.

Oratorios.	*Passion Music S. Matthew.*
	Passion Music S. John.
	Christmas Oratorio. Mass in B minor.
	Magnificat. Several Shorter Cantatas.
Harpsichord.	*Suites Anglaises. Suites Francaises.*
	48 Preludes and Fugues. Inventions.
	Concertos with Orchestra.
	Duets with violin, flute, etc.

Organ. *Six Sonatas. Preludes, Toccatas, and Fugues (chief among which is that in G minor, composed in 1720.) Arrangements of about one hundred chorales.*

Orchestra. *Overtures and Suites.*

BACHE Walter.

Born at Birmingham, June 19, 1842.
Died at London, March 26, 1888.

a well known English pianist. Studied at Leipsic under Plaidy, Moscheles and Richter. In 1862 he received regular lessons from Liszt for three years. That master exercised a very powerful influence over him, and he became an unflinching advocate of Liszt's claims to be heard in England. He founded the Liszt Scholarship at the Royal Academy.

BALFE. M. W.

Born at Dublin, May 15, 1808.
Died near Hertford, October 20, 1870.

was musically educated under O'Rourke, who brought him out as a violinist when eight years old. At sixteen, his father died and he came to London and was engaged in the Drury lane orchestra. In 1825 he proceeded to Rome and afterwards to Milan. In 1828 he was introduced to Rossini. In 1835 he returned to London and began to write operas. *The Siege of Rochelle*, *The Maid of Artois* and *Joan of Arc* were produced at this period.

In 1840 he migrated to Paris, and in 1843 produced his *chef d' œuvre*, *The Bohemian Girl.* During the next few years he travelled to various European cities and produced his operas at Berlin and elsewhere. In 1858 he composed *Satanella.* Other operas were the *Talisman*, the *Armourer of Nantes*, the *Puritan's Daughter* and the *Rose of Castile.* His works are distinguished by their striking melodies. Songs

from his operas have formed drawing room *morceaux* for years. On the other hand they have little depth and generally depend upon a first idea, which perhaps, if elaborated might evaporate in the process.

BARNBY Sir Joseph.

Born at York, August 12, 1838.

Celebrated as one of the most successful conductors of the present day. He has written a considerable number of Hymns and Anthems for church use; an oratorio *Rebekah*, and a church cantata *The Lord is King*. He instituted the annual performances of Bach's *Passion* (*S. John*) at St. Anne's Soho.

BARNETT J. F.

Born October 6, 1838.

Gained in 1850 the Queen's Scholarship at the Royal Academy of Music. In 1857 he studied under Rietz and Hauptmann at Leipsic. He has composed symphonies for the London Philharmonic Society and, for the Birmingham festival, *Paradise and the Peri*, and *The Ancient Mariner*. For the Leeds Musical festival, he wrote *The Building of the Ship*.

BEETHOVEN Ludwig van.

Born at Bonn, December 16, 1770.
Died at Vienna, March 26, 1827.

One of the greatest musicians the world has ever seen.

He acquired his first knowledge of music from his father, a member of the court band of the Elector of Cologne. When nine years old he was transferred to Pfeiffer. In 1783 he received his first appointment, as "Cembalist" or accompanist to the theatre at Bonn, but received no pay. Here he struggled on for four years in the utmost poverty.

In 1787 he went to Vienna where he saw Mozart.

Shortly afterwards he became known to Count Waldstein who befriended him in many ways, and whose name is preserved in the beautiful P. F. Sonata dedicated to him. During 1788 he secured a paid appointment as second viola in the court band, and in 1791 came under the notice of the Elector who sent him to Vienna. Here he came under the notice of Haydn who gave him lessons, though in later years Beethoven always repudiated the idea that he had been a pupil of Haydn's. He also took lessons in counterpoint from Albrechtsberger. Here he formed a friendship with Prince Lichnowsky, commemorated in the dedication of one of his sonatas, and soon became the rage. In 1795 he made his first public appearance at the Ring theatre where he played his concerto in C. His public appearances however were very few. Even at this age he had achieved fame as a composer.

The rest of his life may be very briefly summed up, as one long continual struggle with poverty, disease and ingratitude, aggravated by what must have been a terrible affliction to a musician, deafness. No greater contrast can be conceived, than Beethoven's life as illustrated by his works, and his life as known to his friends. It was not till 1809 that he obtained anything like a settled salary, and then he was appointed Imperial Kapellmeister under the Austrian Government at a salary of 4000 florins.

It would take far too long to give a complete list of Beethoven's works, so only the most celebrated must be mentioned by name. His greatest compositions by far, were the celebrated nine symphonies for full orchestra, a form of composition in which he seems to have exhausted everything that can possibly be found in music.

He also wrote nine concert overtures of which the most celebrated are the *Leonora* and *Fidelio*, also sixteen quartets for strings, five concertos for piano-

forte with orchestra, besides many minor compositions for pianoforte and various instruments. For pianoforte solo he wrote the immortal thirty-eight sonatas, a form of composition which he may be said to have perfected and several sets of variations.

His vocal compositions were comparatively few, and include two masses in C and in D an oratorio the *Mount of Olives*, one opera *Fidelio*, and several songs.

BELLINI Vincenzo.

Born at Catania in Sicily, November 1, 1801.
Died at Puteaux, of dysentery, September 23, 1835.

Received his musical education under Zingarelli at the Convervatorium, Naples. He came under the influence of Rossini who very powerfully influenced his style. When about twenty-four Bellini brought out his first opera—or rather the earliest of those now remembered, for he had previously composed two, which enjoyed a short popularity in Naples. It was called *Il Pirata*, and at once made the fame of its composer. In 1831 he wrote his masterpiece, an opera entitled *La Somnambula*, followed the year after by *Norma*. He was never so successful afterwards as in these two works. *I Puritani* ranks perhaps next to these. Bellini owed much of his success to the artistes who co-operated with him, such as Grisi, Lablache, Tamburini, Rubini; and it may be noted that both Adelina Patti and Albani made their *debut* in *La Somnambula*.

BENEDICT Sir Julius.

Born at Stuttgart, November 27, 1804.
Died at London, June 5, 1885.

Studied at Weimar under Hummel, where he met Beethoven. From 1821—1824 he was a pupil of Weber, living with the great composer, at whose recommendation he subsequently became *chef d'or-*

chestre at San Carlo, Naples where he produced his first opera *Giacinta ed Ernesto*. In 1835 he came to England and resided there till his death. He is best known as a conductor of chamber concerts, accompanying Jenny Lind in that capacity during her first tour in America, and for twenty years conducted the Monday Popular Concerts. His best known compositions are two oratorios, *St. Peter* and *St. Cecilia;* two cantatas *Cœur de Lion*, and *Undine*, several operas, among which the *Bride of Venice*, *Crusaders*, and the *Lily of Killarney* are chief, and several symphonies, songs, etc.

BENNETT, Sir William Sterndale.

Born at Sheffield, April 13, 1816.
Died at Cambridge, February 1, 1875.
and buried in Westminster Abbey.

Perhaps the most eminent of native English musicians and certainly the only one since Purcell who possessed a style of his own. Like so many other great musicians he received his first training as a chorister. We next hear of him as a student in the Royal Academy of Music. In 1833 he composed his *opus 1.* a concerto in D minor which was produced at the Academy prize concert. Mendelssohn was present on the occasion and warmly congratulated the young composer. Within the next three years he brought out several orchestral overtures, one of which, the *Naiades* produced a great impression. In 1836 he went to Leipsic and studied for a year, making the acquaintance of Schumann. For the next twenty years he chiefly appeared before the public at chamber concerts where he was much admired as a pianist. In 1856 he was engaged as conductor of the Philharmonic Society, and in the same year elected professor of music at the University of Cambridge. In 1866 he severed his connection with the Philharmonic Society and became principal of the Royal Academy of Music.

Bennett was a most scholarly musician. He composed comparatively speaking very little, and very little of that is known to the world at large. Perhaps his best known works are the two cantatas, the *May Queen* and the *Woman of Samaria*, and the concert overture *Paradise and the Peri*. His pianoforte works are held in the highest estimation by all who can appreciate good music.

BERLIOZ Hector

Born near Grenoble, December 11, 1803.

Died at Paris March 9, 1869.

In many ways one of the most remarkable of musicians. He possessed a style entirely his own which has never had imitators, and which it is perhaps well never should have. He commenced his musical career by starting as he termed it, on a voyage of discovery, and certainly achieved most astonishing results. Occasionally he sailed wide of the mark and tried to make music say what it ought not, but no one can deny his startling genius. He was a perfect master of the orchestra and from a technical point of view, what he did with it was phenomenal. Not much is known of his private life. He made an unhappy marriage and made very few friends. The musicians of the day with the solitary exception of Paganini expressed the most open aversion both to him and his music. He therefore never received any appointments and his compositions not affording him enough to live on he was driven to newspaper reporting, whilst his wife earned a pittance as an actress. His works and extraordinary genius are now widely recognized.

A list of the most famous of his works is appended. These are framed on the most colossal scale, his *Requiem* for instance demanding no less than five distinct orchestras.

Symphonies. *Les Francs Juges.*
Episode in the life of an artist or Symphonie Fantastique.
Harold in Italie. *Romeo and Juliet.*
L'enfance de Christ.

Vocal Works. *Le damnation de Faust.* *Te Deum.*
Requiem Mass. *Benvenuto Cellini.*
Vox Populi. *Tristia.*
Beatrice and Benedict. *Les Troyens.*

BISHOP, Sir Henry R.

Born at London, November 18, 1786.
Died at London, April 30, 1855.

First came into notice as an operatic conductor being engaged both at Covent Garden and Drury Lane, and afterwards at Vauxhall Gardens. He became professor of Music at Edinbro' in 1841 and at Oxford in 1848.

His compositions were very voluminous, but he will always be best known as a song writer, having composed, among many others, *Home sweet home*, *Should he upbraid*, *Mynheer Van Dunck*, and *My Pretty Jane.*

BIZET George.

Born at Paris, October 25, 1838.
Died at Paris, June 3, 1875.

Has written four very successful operas *the Pearl Fishers*, 1863, *The Fair Maid of Perth*, 1867, *Djamileh* 1872 and *Carmen* 1875.

BOIELDIEU Francois Adrien

Born at Rouen, December 16, 1775.
Died at Jarcy, October 8, 1834.

Little is known of his early life, except that he received instruction from Broche, the Cathedral organist. In 1793 he composed his first opera, *La*

fille coupable, which was performed with much success at Rouen. In 1795 he brought out *Rosalie et Myrza.* He did not however write anything really important until in 1800 he produced *Le Calife de Bagdhad* and, three years later, *Ma Tante Amore.* In 1803 domestic difficulties led him to leave France and the next eight years were spent in Russia, where he was conductor of the Imperial Opera. In 1811 he returned to Paris and brought out what must be termed his masterpieces, *Jean de Paris*, and *La Dame Blanche.* The latter opera is founded upon two of Scott's novels, the Monastery and Guy Mannering, the White lady of Avenel giving the title to the work.

BOITO Arrigo

Born at Padua, February 24, 1842.

Studied at the Milan conservatore. In conjunction with Faccio be produced the highly successful allegorical opera *The Sisters of Italy.* He formed the intention, at an early age, of setting to music the legend of Faust, but, hearing Gounod's, he gave it up, and, after a number of years, brought out "*Mephistopheles*" in which the same legend is treated in a perfectly different way. The bad taste of the libretto prevented the work ever being a success. Church hymns and the mass were parodied, and the opera was hissed. Considerable changes have been made and it now fairly popular.

BRAHMS Johannes

Born at Hamburg, May 7, 1833.

The greatest living German composer, and singular in that he did not make his mark until nearly thirty years of age. In 1861 he went to Vienna having it is said spent all his life up to then, in severe musical study. Certainly there is no such master of form, and if any fault can be found with him it is that he is too severe and ascetic, characteristics which

will always militate against his popularity. He has written music in every form except that of opera. The most noteworthy are *The German Requiem Mass*, *The Song of Destiny*, *Triumph lied*, *Rinaldo*; an *Ave Maria* for female voices, and a great number of concertos for P. F. with orchestra, quartets, sextets and songs; as well as a considerable amount of pianoforte music.

BULL Ole

Born at Bergen, February 5, 1810.
Died at Bergen, August 17, 1880.

A remarkable violinist. It was not till 1831, when he heard Paganini, that he resolved to devote himself to an instrument he had hitherto only studied casually. He made his first public appearance in Paris in 1832. He spent the next forty-five years in travelling, creating the utmost enthusiasm both in Europe and America. His violin playing was peculiar for his use of an almost flat bridge, an arrangement which facilitated the production of full harmony, but confined him rather, as far as solos were concerned, to the first and fourth strings, moreover it did not improve the tone.

BULOW Hans Von

Born at Dresden, January 8, 1830.

A most distinguished pianist, of the same school as Liszt and Rubinstein. He was brought up to the legal profession but abandoned it for a musical career in 1850. He has composed little, perhaps his most noteworthy achievement being his pianoforte arrangement of the very intricate score of Wagner's *Tristan und Isolde*.

As a pianist he is equalled perhaps only by Rubinstein. He has a phenomenal memory and will play through the most exhausting programmes without

a note of music before him, his most brilliant achievement in this way being the performance of seven of Beethoven's sonatas including the *Grosse Sonate fur das Hammerclavier*—in B flat.

CALLCOTT John Wall

Born at Kensington, November 20, 1766.
Died at London, May 15, 1821.

A celebrated writer of glees and part songs. When seventeen he became deputy organist of S. George's, Bloomsbury, and in 1788 organist of S. Paul's, Covent Garden.

His catches and rounds attained extraordinary popularity.

CARISSIMI Giacomo

Born near Rome in 1604.
Died at Rome in 1674.

A very celebrated writer of sacred cantatas and masses, and perhaps the father of the oratorio. Very few of his works are known now, but his influence upon the art has been immense. Among his cantatas, the most noticeable are *Jephtha*, *History of Job*, *Abraham and Isaac* and *Jonah*. A splendid collection of his works is to be found in the Christ Church Library, Oxford. He was most successful in his treatment of the recitative form.

CATALINI Angelica

Born at Sinigaglia in October, 1779.
Died of cholera at Paris, June 12, 1849.

Was educated at the convent of Santa Lucia near Rome, and at the age of twelve had shewn the possession of a magnificent voice of extraordinary compass. It was not well cared for however, and for many years she displayed tricks of vocalization that might have ruined her popularity had it not been for the undeniable excellence of her voice. Her

first engagement was in 1795 at Venice and this proved the first of a long series of triumphs. She visited Milan, Florence, Rome, and Naples, and in 1805 sang in the Italian opera at Lisbon. In 1805 she came to London and fulfilled a year's engagement at the Haymarket Theatre. Whilst at Lisbon she married a man in every way beneath her, who only apparently valued her for the sake of the income her voice afforded, and it was by no means the last of such alliances between talent and ignorance. In London she was a great success. Her gains in a single year were £17,000. Still however she continued to display the mannerisms which had distinguished her from the first, and nothing delighted her so much as to display her wonderful technical skill in the cadenzas which the license of the day permitted singers to introduce. For the next twenty years her life represented one great triumph, not for musical art but for herself. Her magnificent voice put all rivals in the shade, and if she had sung scales, the public would have flocked to hear her. Of course this meant the ruin of music. Her terms were so exorbitant that to meet them expense in every other way had to be curtailed. The scenery, orchestra, and chorus had to be cut down, that her profligate husband might have the more wherewith to gamble. She finally retired from the stage in 1827.

CHERUBINI Maria Luigi

Born at Florence, September 14, 1760.
Died at Paris, May 15, 1842.

A celebrated theorist and contrapuntist, renowned for the severity of his style. By the time he was sixteen he had composed three masses, and ten cantatas and oratorios. At this time, he went to Bologna to study under Sarti, the Grand Duke Leopold defraying his expenses. After four years

spent in the study of theory he began to write operas, and for fourteen years devoted himself to the production of his own works, not only in every town of importance in Italy but in London as well. In 1788 he settled in Paris, and the real work of his life then began. His first opera under the new conditions was called *Demophon*, and was produced in 1788. Three years later he brought out *Lodoiska*, and after several minor works, *Les deux Journées* or *The Water Carrier*, a composition still popular. In 1816 he struck out a new course for himself and some of his grandest compositions date from this epoch. Among them were the splendid *Requiem* in C minor and an immense number of masses and other church compositions. Although the greater part of his life was spent in Paris he cannot be called a French composer. He was far too strict a theorist to be said to represent the Parisian school. It is curious to observe how much he seems to have influenced all other composers with whom he came into contact. He may be said, for the time to have forced French taste into a groove that was not adapted for it, and no sooner was it released than the reaction came. Only two of Cherubini's operas are now known, *viz.*, *La Medée* and the *Water Carrier*. All his church music is still popular.

CHOPIN Francois Frederic.

Born near Warsaw, March 1, 1809.
Died at Paris, October 17, 1849.

A remarkably gifted pianist and composer. He founded a school entirely his own and which has found no imitators and he stands alone among composers, in that every note he wrote, is still eagerly listened to. He is further remarkable in that, knowing exactly his *métier*, he never went beyond it. Chopin's private life was one of singular interest to

the student of life but of less interest to the musician. He was for some time under the influence of a French lady of literary distinction named George Sand, an influence which was far from good, and the nature of which has exercised considerably Chopin's biographers. Many anecdotes are told of his wonderful feats on the pianoforte, and he has been described as the Paganini of his instrument. It is related for instance that he proposed to pay an hotel bill by a performance on the pianoforte, and accordingly he sat down for half an hour, and transported the astonished Boniface and his family as well as a crowd which assembled to listen under the window, into the seventh heaven of delight, the result being the offer of an engagement to play at the inn every evening. This anecdote gathers point from what we know of the music prevalent at "caves of harmony." Chopin died early, but he may be said to have exhausted himself. His works include three sonatas, in one of which occurs the famous *Funeral March*, twenty-seven studies, fifty-two mazurkas, twenty-five preludes, nineteen nocturnes, four ballades, four impromptus, the ballade impromptu and a fantasie impromptu, both exceedingly beautiful, and some sets of variations.

CLEMENTI Muzio.

Born at Rome, 1752.

Died at Evesham, March 9, 1832,

known chiefly to school girls of the present day. He was the son of a silversmith who encouraged the boy's musical studies. In 1767 a friend of the family took him to England, offering to defray the expenses of his education. For four years he lived in the country working hard at the ground work of his profession and then he made a most brilliant *début* as a pianist. From 1777—1780 he was conductor at

the Italian Opera, London, and then undertook a continental tour during which he made the acquaintance of both Haydn and Mozart. On his return to London he commenced business as a pianoforte manufacturer and it is still carried on under the name of Collard.

Although he has composed innumerable sonatas concertos, etc. for the pianoforte, his chief claim to notice will always rest on his studies for the same instrument, collected under the name of *Gradus ad Parnassum.* Among his pupils were Cramer, Field and Meyerbeer. He may be said to have foreshadowed Beethoven, as to him the form of the sonata is entirely due

CORELLI Arcangelo.

Born at Imola, 1653.

Died at Rome, January 18, 1713.

A renowned violinist and composer. Little is known of him till 1681 when he settled in Rome and published a set of twelve sonatas. He quickly acquired fame as one of the most accomplished violinists of the day and was patronized by some of the most illustrious personages in Europe, who came to Rome to see him, Corelli having the most rooted objection to leaving home.

It was not till late in life that he visited Naples, where he had an interesting interview with Scarlatti. This visit was productive of the great humiliation of his life, for not only did he choose so tedious a piece for his first public performance that the king of Naples left the concert room before it was finished, expressing audible dissatisfaction, but, whilst playing in the band under Scarlatti's direction, he made a gross mistake.

COSTA, Sir Michael.

Born at Naples, February 4, 1810.
Died at London, April 29, 1884.

A renowned *chef d' orchestre.* Of his musical career prior to his arrival in London there is little of interest to chronicle. In 1832 he came to London to take charge of the Italian opera and with so much success that in a few year's time every notable orchestra in London was under his direction. In 1849 he was engaged for the Birmingham Festival, and in 1874 for the Leeds Festival, both of which he conducted till his death. For the former festival he composed his oratorios *Eli* and *Naaman*, both chiefly known on account of the famous marches therein contained.

Whilst acknowledging Sir Michael's enormous services in consolidating and raising the standard of performances of concerted music in England, he is much to be blamed for the unwarrantable liberties he took. The introduction of a brass band into the performance of Handel's *Judas*, the custom of singing, "The Lord is a man of war" from *Israel* by all the basses and tenors, instead of as written by two voices, and the introduction of trombones into the overture of *Don Giovanni* are not readily to be forgiven nor the introduction of trombones and trumpets into nearly every chorus in the *Messiah.*

COWEN Frederic Hymen.

Born at Kingston Jamaica, January 29, 1852.

A very popular composer of cantatas and drawing room music. His compositions include five cantatas *The Rose Maiden* 1870, *The Corsair* 1876, *St. Ursula* 1881, *The Sleeping Beauty* 1885 and *Ruth* 1887. He has also written several symphonies one of which *The Scandinavian* is much esteemed. He is conductor of the London Philharmonic.

CRAMER John Baptist.

Born at Mannheim, February 24, 1771.
Died at London, April 16, 1858.

The founder of the firm of Cramer and Co. and himself a pianist of great talent. He was of the same school as Clementi, and was a very successful teacher. He was acquainted with and respected by all the great musicians of his own time. His compositions for the pianoforte, with the exception of a set of *Études* are little thought of.

CROTCH William.

Born at Norwich, July 5, 1775.
Died at Taunton, December 29, 1874.

A very much esteemed composer of services and anthems and other church music. Professor of Music at Cambridge 1797. He composed an oratorio *Palestine*, and several theoretical works.

CZERNY Karl.

Born at Vienna, February 21, 1791.
Died at Vienna, July 15, 1857.

The son of a musician who afforded him every facility for advancing his studies. He is best known to modern art as the author of a series of incomparable studies for the pianoforte. As a teacher he gained great fame, and among his pupils was Liszt.

He was a very prolific composer but of very unequal merit, and the result is that his really good works have been as it were lost in the crowd.

DAVID Felicien.

Born at Cadenet, April 13, 1810.
Died at Paris, August 29, 1876.

A much admired French composer. He was educated under Cherubini and Fétis at the Paris conservatoire, and maintained himself in that city till

1833, by giving lessons. In that year he went on a tour to the East where he spent two years, and when he returned it was with vivid impressions of oriental life, impressions which gave a colour to a considerable number of his works. He published, in 1835 a set of oriental melodies, and in 1844 composed and brought out his *chef d'œuvre*, *The Desert*, in which he has, with the assistance of the orchestra, very vividly depicted the adventures of a caravan. His next most successful work was *Moses at Sinai.* He also wrote *Herculaneum*, *Le fin du monde*, *Lalla Rookh* and many other operas.

DIBDIN Charles.

Born at Southampton, March 15, 1745.
Died at London, July 25, 1814.

A celebrated English song writer. He cannot be described seriously as a musician being rather a Bohemian in music. Most of his compositions were of the variety music hall type. He wrote an enormous number of operas or what might more fitly be described as evening entertainments, for being generally nautical in character, the songs were transferable very often from one to another. Of his best known songs, he was the author as well as composer. We may mention *Tom Bowling*, *Ben Backstay*, *Poor Jack*, *Jack Rattlin.* It may be mentioned that the text of these songs will not bear the scrutiny of any one acquainted with nautical matters.

DONIZETTI Gaetano.

Born at Bergamo, November 25, 1797.
Died of paralysis at Bergamo, April 8, 1848.

A very popular composer of operas. His first serious work, and the first heard out of his native country was *Anne Boleyn* brought out at Milan 1830, in which Pasta and Rubini appeared. His greatest work *Lucia di Lammermoor*, founded on Scott's novel, was

brought out in 1835. A list of his chief works is appended. Donizetti may be said to supply the link between Rossini and Verdi. He was not only a musician, but possessed literary gifts, and, like Wagner, very often designed his librettos himself.

His works owed a great deal to the artists engaged in their production. It was the golden age of singing, Pasta, Rubini, Lind, Sontag, Patti, Grisi, Catalini, and Mario are all connected with Donnizetti's operas. In all he wrote sixty-three operas of which the best known are, in chronological order;

La Zingara	*Lucia di Lammermoor*
L Elisir d'amora	*La fille du Regiment*
Kenilworth	*Don Pasquale*
Lucrezia Borgia	*Maria de Rohan.*

DUSSEK Johann Ludwig.

Born in Bohemia, February 9, 1761.

Died at S. Germain, March 20, 1812.

A renowned pianist and composer. His father was organist of Czaslau, and taught his son. He obtained a post as organist of the Jesuit Church at Kuttenberg by the time he was fifteen, but being of a roving disposition he did not keep it long. He wandered from place to place, visiting Holland, Belgium, and Germany and maintaining himself in a very precarious way. In 1783 he went to Hamburg for the purpose of receiving instruction from J. S. Bach. In 1786 he took up his residence in Paris where he gave lessons to Marie Antoinette. The troubles in that city however drove him away and in 1789 he came to London remaining there twelve years. He opened a music shop, but having no business habits it proved a failure, and Dussek had to leave London surreptitiously. He now returned to Hamburg where his name occurs in frequent connection with Steibelt and Braham.

The further record of his life is simply a record of his wanderings from one town to another giving concerts, but without any special employment. Some of Dussek's P.F. Compositions have never been excelled, particularly his *Elegie Harmonique.* His works are very numerous and include sonatas for P. F. and stringed instruments, P.F. concertos and an enormous number of pieces for P.F. Solo.

DVORAK Anton.

Born at Muhlhausen, September 8, 1841.

a musician who is rapidly rising to the very foremost place in public estimation.

His reputation was quite local, until 1876, when he composed his *Stabat Mater*, a work which at once placed him in the front rank. He lived in considerable poverty until in 1873 he was appointed organist of St. Adalbert in Prague. Up to this time he had not even been able to purchase music, and did not possess a musical instrument. Nearly all his best works date from this period. His *Stabat Mater* was produced in London at the Royal Albert Hall on March 13, 1881 and again at the Worcester Musical Festival in 1884. At the Birmingham Festival of 1885 he produced *The Spectre's Bride*, at the Leeds festival of 1886 his first oratorio *St. Ludmila* and at the Birmingham festival of 1891 his latest and some say his greatest work, a *Requiem.* Its full effect was marred however by insufficient execution.

DYKES Rev. John Bacchus.

Born at Hull in March 1823.

Died at Durham January 22, 1876.

very well known as a writer of Hymn tunes, church services and anthems.

He was appointed in 1849 minor canon and precentor of Durham Cathedral, and in 1862 was preferred to the Vicarage of St. Oswald, Durham. He

has written the famous anthem *What are these*, and among his best known hymn tunes may be cited "Jesu lover of my soul," "Lead kindly light," "Nearer my God to thee." He took an active part with Dr. Monk (*q.v.*) in the compilation of *Hymns Ancient and Modern*.

EDDY Clarence.

Born in Massachusetts, June 13, 1851.

A representative American musician and perhaps the finest organist in the United States. He now lives in Chicago where he gives recitals on the large organ in the Music Hall.

ENGEL Carl.

Born near Hanover, July 6, 1818.
Died at London, November 17, 1882.

an eminent writer on musical instruments and musical history. His works comprise "The Music "of the most ancient nations" a descriptive catalogue of the instruments in the South Kensington Museum, and an account of the musical instruments of the whole world, the last of which is still unpublished.

ERARD.

The name of a celebrated firm of pianoforte manufacturers established in Paris for more than a century. The firm have also a great reputation as manufacturers of harps. The patent repetition action in the grand pianoforte and the double action, for changing keys, in the harp, are attributed to them.

ERBA Don Diogini.

Born at Milan about 1660?
Date of death unknown.

A composer who would be little known, but for the extensive use made of the themes in a Magnificat he is supposed to have written. Some movements in *Israel in Egypt*, *e.g.*, "The earth swallowed them" have been extracted from that work in their entirety.

FARINELLI Carlo Broschi.

Born at Naples, January 24, 1705.
Died at Bologna, July 15, 1782.

One of the most remarkable tenor singers that has ever lived. His first instructor was Porpora, and it is in connection with him that we first hear of Farinelli in England. An opposition to Handel had been started in London by his enemies among the nobility. Porpora was director of the enterprise, which would however have come to grief but for the fact that Farinelli then paying his first visit to England, was induced to cooperate. He aroused the utmost enthusiasm in London. In 1737 he visited Spain, and events kept him in Madrid against his will for twenty-five years. Philip V. was suffering from melancholia, which however seemed to be dissipated when he heard the new singer. The Queen thereupon offered him a salary of £2,000 to stay in Madrid, and so, like David before Saul, Farinelli performed every night before his royal patron. In Madrid he established an Italian opera. On the death of Philip V. he returned to his native country, where he died.

FERRARI Benedetto.

Born at Reggio, in 1597.
Died at Modena, October 22, 1681.

A composer of Italian operas, of considerable merit, considering the period. He was maestro di capella to the Duke of Modena. Three of his operas are known. *Andromeda*, *Armida*, *Adone*.

FÉTIS Francois Joseph.

Born at Mons, March 25, 1784.
Died at Brussels, March 25, 1871.

One of the most painstaking and learned musical writers of his own or any other time. He studied at the Paris Conservatoire under Boieldieu, and in 1813

became organist at Douai. In 1821 he became professor of counterpoint at Paris, and in 1833 director of the Brussels Conservatoire. His musical compositions were of but little importance and would not alone justify his claim to eminence. They comprise a *Requiem*, several operas, and orchestral music. His most famous works are his treatise on counterpoint and fugue, his *History of Music*, *Curiosities of Music* and his *Biography*, published at Paris in 1860.

FLOTOW Fredrick von.

Born at Mechlenburg, April 27, 1812.
Died at Wiesbaden, January 24, 1883.

A composer of comic opera, whose works suffer considerably from his lack of theoretical knowledge. He was possessed of an abundant gift of melody and a natural dramatic instinct. His works include *Stradella* 1844, *Martha* 1847, *The Shadow* 1869, and *L'Enchanteresse* 1878.

FRANZ Robert.

Born at Halle, June 28, 1815.

A very successful writer of German songs, being held by many to be Schubert's equal in that department of music. During his early years his musical instincts met with little sympathy at home, and he was regarded as the vagabond of the family. He earned a precarious living as an accompanyist, but it was not till 1843 that he obtained settled employment, when he became organist in his native town. Probably Franz has made his most lasting mark as a writer of additional accompaniments and an arranger of scores. In the former capacity he has been able for the time to identify himself with the composer whose works he has been touching up, and all must admit the reverent and devotional way in which he has added to the score of the *Messiah* and Bach's *Passion*.

FUX Johann Joseph.

Born near Gratz in 1660.
Died at Vienna, February 13, 1741.
and buried in the cathedral.

A musician who attained celebrity as a teacher and writer upon theory. Little is known of him before his appointment as Capellmeister of St. Stephen's, Vienna in 1705. Here he wrote a considerable number of masses and offices, none of which are now cared about. In 1715 he received the important appointment of Head Capellmeister to the court, and in 1725 compiled his *Gradus ad Parnassum*, a treatise on harmony and counterpoint, upon which his fame chiefly rests.

GARCIA Manuel.

Born at Seville, January 22, 1775.
Died at Paris, June 2, 1832.

A celebrated singer, who acquired a great reputation also as a teacher. His compositions are numerous but achieved little more than local fame. As a singer he created the leading parts in Rossini's *Barber of Seville* and in *Otello*. In 1827, he went to Mexico as an impresario, and brought out eight operas. He came back with a large fortune which unfortunately was all in gold, and was robbed of every coin. In 1829 he recommenced as a teacher, and among his pupils were his daughter Mme Malibran, Mmes Viardot, Lalande, Rimbault, Favelli, and many other celebrated singers.

GARRET George Mursell.

Born at Winchester, June 1834.

A well known composer of church services. He has written music for the English church of great merit, his service in D being exceptionally fine. He was organist of Madras Cathedral from 1854—1857 and is

now organist of St. John's College, Cambridge. He took his degree as Mus. Doc. in 1867 and M. A. (*Hon.*) in 1878.

GAUNTLETT Henry John.

Born at Wellington in 1806.
Died of heart disease, February 21, 1876.

A representative English church musician. He was at first organist of Olney, of which parish his father was incumbent. In 1827, he was organist of St. Olave, Southwark and held that post for twenty years. He took great interest in organ construction and it is largely due to his exertions that the manual and pedal compass have now been settled at CC and CCC respectively. He was also one of the first organists who played Bach's fugues in England, these compositions being unsuitable for any but a C organ.

His compositions include numerous services and anthems, and he also compiled a revised *Hymnary*, *Tunes New and Old*, *St. Mark's Tune Book*, etc. The well-known tune set to the hymn, *Brief life is here our portion* is his.

GLUCK Cristoph, Ritter von.

Born at Weidenwang, July 2, 1714.
Died of apoplexy at Vienna, November 15, 1787.

The father of Lyric drama. Like many other great musicians, not excluding Handel, Gluck had the misfortune in his early years to mistake the true bent of his genius. Having learned a certain amount of harmony and counterpoint he began at once to write, without ever having been in contact with any really great musician, and practically without knowing what music meant. Happily however, on a visit to England in 1746 he came across Handel, who expressed himself in very strong terms, and in his well-known rough style, both about Gluck and his operas.

It did the future master much good. He burnt all his operas and began to study other composers, chiefly Rameau (*q.v.*). He also began to mix somewhat in society and some of his works produced about this time, began to show traces of the new line of thought. From 1755—1761 he lived in Vienna and to all appearance seemed to have sunk out of sight. But in 1762 the world was startled by the grand opera *Orpheus and Eurydice.* It was too much of an innovation however to be at once acceptable, and it offended some of the more rigid theorists. His *Alceste*, produced five years later, also failed to please the Viennese, and so Gluck, disgusted, and conscious of the power within him, set out for Paris. It may be said the two operas named are now considered two of Gluck's masterpieces. His next great work *Iphigénie en Aulide* was produced at the Paris opera in 1774. He now settled permanently in Paris, and Marie Antoinette settled a pension upon him. His next opera *Iphigénie en Tauride*, was really a continuation of the last. Gluck was the founder of the modern opera. Before his time, it was but a concert, a *pot pourri* of pretty odds and ends of which the drama but furnished the pretext. He was the first composer to introduce cymbals and the big drum into the orchestra.

His residence in Paris was for a time productive of great excitement. Many patrons of music, offended by Gluck's originality gave their support to Piccini, a rival composer of Lulli's school, and party feeling became very intense, without however being shared in by the persons most concerned.

GOSS, Sir John.

Born at Fareham, December 27, 1800.
Died at London May 10, 1880.

Received his musical training under John Stafford Smith and Attwood, and succeeded the latter as

organist of St. Paul's Cathedral in 1838. He has written numerous Church Services and Anthems, among the latter "*O Saviour of the World*" being considered the finest.

GOUNOD, Charles Francois.

Born in Paris, June 17, 1818.

A distinguished composer of the romantic school. He received his early training from his mother and subsequently studied counterpoint under Halévy at the Paris Conservatoire. It was not till 1850 that he came seriously before the public. Up to this date, it is supposed he was studying Schumann and Berlioz, and it was during that period he composed his *Messe Solennelle in G* which however was not performed till 1851. In that year, he produced his first opera *Sapho*. *Faust* came out in 1859 and this work placed him at once in the front rank of living composers. Other operas composed during the next ten years were *The Queen of Sheba* 1862, *Mirelle* 1864; *La Colombe* 1866, *Romeo and Juliet* 1867. His songs are very popular, notably *Nazareth* and *There is a green hill*.

In 1882 after a long silence, he reappeared in quite a new aspect, as a writer of oratorio, or we should rather say lyric religious drama. The *Redemption*, was brought out at the Birmingham Festival of 1882 and *Mors et Vita* at that of 1885. Both these works have enjoyed considerable popularity, and are popularly called oratorios, but they are as far removed from Handel and Mendelssohn as can be conceived. Gounod is an admirer of *leitmotif*.

GRAUN, Karl Heinrich.

Born at Dresden, May 7, 1701.

Died at Berlin, August 8, 1759.

A very eminent composer of church music and one, who with Bach, may be said to have reached the culminating point of what is called Passion Music.

His greatest work is *Der Tod Jesu* which was performed in London so recently as in 1887 at an Academy Concert. It holds the place in Germany that Bach's *Passion* obtains in England. His other works were numerous, but, in comparison, of minor importance.

GRETRY Andre.

Born at Liege, February 11, 1741.
Died at Montmorency, September 24, 1813.

A very prolific composer of operas few of which however are now known. He produced fifty in Paris alone of which perhaps only two, *Richard* and *L'Amant Jaloux* are worthy of mention. He knew nothing at all of harmony, but had certain genius as a melodist. That he was as popular as he undoubtedly was in Paris, may be put down to his social qualities. He had great powers of conversation and made many distinguished literary friends.

GRIEG Edvard.

Born at Bergen, June 15, 1843.

Studied at Leipsic for four years under Hauptmann and Moscheles. He then returned to his native country where he has remained and is now a teacher at Christiana. He has rendered great services to Scandinavian music and has published music for Pianoforte founded upon the Norse Volksleider. He visited London in 1888. He wrote incidental music Ibsen's *Peer Gynt* in 1892.

GRISI Giulia.

Born at Milan, in 1806.
Died at Berlin, November 29, 1869.

A famous operatic vocalist. Her first public appearance was in 1823 in Rossini's *Zelmira*. In 1832 she created the part of *Semiramide* at Paris and at once became a great favorite. She remained there for seventeen years as the principal vocalist at the

Italian opera. She visited London in 1834 and performed in *La Gazza Ladra* and afterwards in Donizetti's *Anna Boleyn.* There was formed at that time what was known as the Mario quartet, consisting of Grisi, Tamburini, the famous tenor himself and Lablache. The quartet oscillated between Paris and London for some time, the musical seasons not clashing. Lablache was the first to go, then the contralto Tamburini, but Grisi and Mario still sang the duet Donizetti had written for them in *Don Pasquale.* She was the last survivor of perhaps the most famous quartet the world has ever seen. She made tours in the United States and did not quit the stage until sixty-three years of age. In fact she performed Lucrezia in London, when sixty, and with nearly all her old fire.

GUARNERIUS.

The name of a family of celebrated violin makers at Cremona. Andreas, the first of the family, was a pupil of Amati, along with Stradivarius. The value of a genuine Guarnerius is about £400. Guarnerius violins arose immensely in public estimation in consequence of an extraordinary performance on one of them by Paganini.

GUILMANT Felix Alexandre.

Born at Boulogne, March 12, 1837.

The most distinguished composer for the organ of the present day. He is organist of La Trinité, Paris but visits London and Sheffield periodically, being well known at the Bow and Bromley institute, where he gives occasional recitals. His organ pieces are in all styles and the most celebrated are the *First Meditation in A*, played at the inauguration of the organ at S. Sulpice, his *Marche Funèbre* played at the inauguration of the new organ in Notre Dame, and a *Marche Religieuse.*

HALÉVY Jacques Francois (otherwise LEVI.)

Born at Paris, May 27, 1799.
Died at Nice, March 17, 1862.

Entered the Paris conservatoire at the age of ten and spent seven years in a severe course of study under Berlioz and Cherubini. In 1819, he set out for Rome where he continued his studies. Before leaving Paris he composed a *De Profundis* which he dedicated to Cherubini. He returned to Paris and in 1827 produced his first work of any note, an opera *L'Artisan*. He was however little thought of until in 1835 he produced a grand opera *La Juive* and a comic opera *L'Eclair*. These at once established his fame, and he never composed any thing finer than these. It is said he composed too much, as he took everything that came, and in consequence exhausted his great powers in small things. In 1840 he became professor of composition at the academy, among his pupils being Boito and Gounod.

HANDEL George Frederick.

Born at Halle, February 23, 1685.
Died at London, April 14, 1759.
Buried in Westminster Abbey.

The greatest composer the world has ever seen. He was the son of a surgeon who had little sympathy with music, and repressed as far as he could every indication of musical talent in his son. When only seven years old he went with his father to visit a member of the household of the Duke of Saxe Weissenfels. Here he managed to gain admission to the organ loft and played in such a manner as to astonish all who heard him. His father was reluctantly persuaded to allow the boy to receive a thorough musical training, and accordingly Handel began to study with Zachau the organist of Halle

under whom he spent some years, broken only by a short visit to Berlin. On the death of his father Handel went to Hamburg, where for some time he played the violin at the opera, a position he soon exchanged for that of conductor. In 1703 he made the acquaintance of Matheson with whom he made a journey to Lubeck to compete for the post of organist. In 1705 Handel composed his first opera *Almira.* In 1706 he made a journey to Italy. During the three years he spent there he composed numerous works, among them the oratorio *La Resurrezzione.*

In 1709, he returned to Germany and succeeded Steffani as Capellmeister at Hanover under the Elector (afterwards George I. of England). In 1710 he visited England for the first time and produced his finest opera *Rinaldo.* The next eight years were spent alternately in Germany and England, and in 1718 he was appointed Capellmeister to the Duke of Chandos to whom he afterwards dedicated some of his compositions. He now composed the first two of his great works, a serenata *Acis and Galatea* and an oratorio *Esther.* He still composed operas, and in 1720 produced *Radamisto* with great success. But Handel had many enemies in London and the next few years of his life were spent in unpleasant rivalry with other composers, and he and Buononcini became the rallying points of two factions. This undesirable state of things lasted for a considerable period, during which *Deborah* was composed. But Handel still did his best to please the public by his operas and was in consequence nearly ruined. In 1740 he gave up trying to follow popular taste and henceforth determined to guide it and he now wrote the matchless series of oratorios which have made his name imperishable. A list of them is appended with their dates.

Handel died in London having worn down all opposition, and universally recognized as the greatest

musician of the day, and it is worthy of remark that no oratorio of any note appeared for nearly thirty years after his death. Handel's chief excellence lay in his wonderful treatment of the chorus. In its elaboration he brought all his matchless science to bear and some of the finest fugues known are to be found among his choruses. Some of the most noteworthy are the last choruses of the *Messiah* and *Saul*, "From the censer" *Solomon* and "Immortal Lord" *Deborah*.

He wrote too, with the utmost ease, so that at a first hearing one would scarcely know that such consummate art underlay his work. Handel differs from Bach in the universal popularity of his works. Every one of them is performed. Hundreds of choral societies are engaged in studying them, and he has thus made music the enjoyment of the many. The most popular concerts known are those gigantic festivals held at the Crystal Palace where his oratorios are performed by 4,000 executants to audiences of 30,000.

The following list only includes his most notable works.

OPERAS.—(Thirty-nine in all.)

Rinaldo	1711	*Radamisto*	1720	*Flavio*	1723
Scipio	1726	*Roxana*	1726	*Atalanta*	1736

ORATORIOS.—(Nineteen in all.)

Esther	1720	*Deborah*	1733	*Saul*	1738
Israel	1738	*Messiah*	1741	*Samson*	1741
Judas	1746	*Joshua*	1747	*Solomon*	1748
Susanna	1748	*Theodora*	1749	*Jephtha*	1751

Six organ concertos and numerous anthems, services, P.F. works, etc.

HARRIS Renatus.

A celebrated organ builder of the 17th century, well known in connection with the competition in respect of the Temple Church organ (see Smith).

HASSE Johann Adolphe.

Born at Hamburg, March 25, 1699.
Died at Venice, December 16, 1783.

A renowned dramatic composer who first came into notice as the possessor of a fine tenor voice. He sang for four years in the Hamburg opera and for a like period at Brunswick. In 1724 he went to Naples, and spent seven years in Italy. In 1731 he was appointed Kapellmeister at Dresden, a post which he held with little intermission until he was pensioned in 1762. He wrote more than a hundred operas besides oratorios and masses. His principal works were a *Miserere*, a setting of the 113th Psalm, and an oratorio, *Golgotha.*

HAYDN Franz Joseph.

Born at Rohrau, March 31, 1732.
Died at Vienna, May 31, 1809.

Generally called the father of the symphony.

When eight years of age, he became a chorister at S. Stephen's, Vienna, and was brought up in the choir school. Five years later, when his voice broke, he left the Cathedral and was thrown upon his own resources. For the next ten years he struggled with poverty, making a little money by teaching, playing the violin, and accompanying. He employed all his spare time in severe study, and in 1756 had begun to attract notice as a writer. In 1759 he obtained a small appointment as leader of the private band of a Hungarian nobleman. In 1760 he married a most unsuitable wife, and was not long before he separated from her. In 1761 he became acquainted with Prince Esterhazy, who gave him

an appointment as assistant capellmeister to Werner, and, on the latter's death in 1766, Haydn obtained the more important post. By this time he had composed some thirty Symphonies and a considerable amount of chamber music. Prince Esterhazy proved to be a most munificent patron of music and maintained a special orchestra and special singers in connection with the private opera house on his estate. He died in 1790 and Haydn being now free, determined to visit England. He arrived in London on New Year's Day, 1791, and quickly became the rage, no musical gathering being considered complete without his presence. He was presented the following July with the degree of Mus. Doc. by the University of Oxford. He left London in 1792 and travelled to Vienna *viâ* Bonn where he gave Beethoven one or two lessons, on the strength of which he used to lay claim to being that great master's tutor. He visited London several times on the invitation of Salomon, at whose suggestion he commenced his *chef d'œuvre*, the *Creation*, his only oratorio—unless we include his passion music under that name. It was performed at Vienna in 1798. His next work was a cantata, *The Seasons* which however is by no means so well known. His best known works include one hundred and twenty-five Symphonies, including the "*Surprise*" fourteen Masses, *The Seven Words*, *The Creation*, *The Seasons* a *Stabat Mater*, and a great number of quartets and other chamber pieces.

HELLER Stephen.

Born at Pesth, May 15, 1815.
Died January 14, 1888.

An accomplished pianist and P. F. composer. He was not a deeply read musician but possessed considerable refinement and his works exhibit much delicacy. His best known P. F. works are five *Tarantellas*. He visited England in 1850.

HENSELT Adolph.

Born at Schwabach, May 12, 1814.

A distinguished pianist and P. F. composer. He has rendered great service to P. F. music by his transcriptions of Weber's overtures. In 1838 he went to St. Petersburg and was at once made court pianist, and his playing met with immense success. His chief original works are two sets of twelve *Etudes*, and a *Concerto* in F minor.

HEROLD Louis Joseph Ferdinand.

Born at Paris, January 28, 1791.
Died at Paris, January 19, 1833.

A successful writer of operas. He was educated at the Paris Conservatoire under Méhul. It was not till 1829, within a few years of his death that he made any particular name for himself. In that year he wrote, *L'Illusion*, and two years afterwards, *Zampa* his masterpiece, followed almost immediately by *Le Pré aux clercs.* He was a very fertile musician composing some twenty operas in addition to those named, and an immense number of P. F. pieces. His earlier operas, which met with local success include *Les Rosiéres*, *La Clochette*, *Les Troqueurs* and *Marie.*

HERZ Heinrich

Born at Vienna, January 1806.
Died January 5, 1888.

Best known as the author of a very successful method for the P. F. He wrote in addition an immense amount of P. F. music including eight concertos with orchestra, but little of this is now known.

HESSE Adolphe.

Born at Breslau, August 30, 1809.
Died at Breslau, August 5, 1863.

A very successful organist and composer. He was

organist of the church of the Bernhardins Breslau, and also director of the symphony concerts in that town. His *Practical Organist*, published by Novello, is highly popular.

HILL.

The name of a celebrated firm of organ builders, founded in 1825 in succession to Snetzler. The *Tuba Mirabilis* stop was invented by this firm, and first inserted in the Birmingham organ. They have built many Cathedral and Town Hall organs, and quite recently have built one of the largest instruments in the world, for Sydney Town Hall, N. S. W. containing a 64 ft. reed pipe, the only one of its kind in existence.

HILLER Dr. Ferdinand.

Born at Frankfort, October 24, 1811.
Died May 10, 1885.

An eminent pianist, composer, and conductor. He studied under Hummel at Weimar. From 1828—1835 he resided in Paris, where he was intimate with many of the greatest composers of the day. He achieved also literary eminence. In 1850 he became capellmeister at Cologne, a post which he held till his death. His works include a considerable number of P. F. pieces chamber music, symphonies and several cantatas.

HOPKINS Edward John.

Born at Westminster, June 13, 1818.

A distinguished organist and composer. In 1843 he became organist of the Temple Church, an appointment he still holds. He has written the standard work on the construction of the organ and is the composer of some very fine church services, anthems and organ music.

HULLAH John.

Born at Worcester, June 24, 1812.
Died February 21, 1884.

A distinguished teacher of singing. In 1840 he became musical director of the Training College for Teachers at Battersea and since then may be said to have thoroughly reorganized the methods of teaching singing. In 1872 he received an appointment as visiting Inspector of Schools, under Government. He was also professor of singing at King's College, London. He has written several songs, some achieving great popularity; *e.g. The Storm*, *The Three Fishers.*

HUMMEL John.

Born at Presburg, November 14. 1778.
Died at Weimar, October 17, 1837.

A celebrated teacher of the pianoforte and now best known as the composer of several stock "teaching" pieces. He never rose to fame as a composer, but in his own day achieved quite a reputation as a pianist.

JACKSON William.

Born at Exeter, May 28, 1730.
Died at Exeter, July 12, 1803.

A composer of church music. He was a pupil of Travers from 1748—1755, in which year he began to teach in his native town. His songs were very much admired but his church music is very feeble, the best known specimen being his service in F.

JANOTHA Nathalie.

Born at Warsaw, June 8, 1856.

A celebrated pianiste of the present time, trained by Clara Schumann. She has played at the Crystal Palace in 1879. In 1885 she was appointed Court pianist by the German Emperor.

JOACHIM Joseph.

Born near Presburg, June 28, 1831.

The most accomplished violinist of the day. He came under Mendelssohn's notice at Leipsic when twelve years of age, and played occasionally in public. It was not till 1849 that he actually embraced the musical profession, when he became leader of the Grand Duke's band at Weimar. In 1854 he accepted a similar post at Hanover which he held for twelve years. In 1866 he settled at Berlin as head of the newly established musical side of the Royal School of Arts. In 1877 the University of Cambridge gave him the degree of Mus. Doc. *honoris causâ*. He is now in the zenith of his fame. His compositions are as yet few, but he has showed himself to be essentially a follower of Schumann's. His *Hungarian Concerto*, is his principal work.

JULLIEN Louis Antoine.

Born at Sisteron, April 23, 1812.
Died at Paris, March 14, 1860.

One of the most notable men of his time. Undoubtedly a great conductor but a man whose striking personality and appearance were quite as remarkable as anything else about him. He did a real service to music in popularising orchestral performances. By such methods as the combination in one programme, say of a Beethoven symphony and his own British Army Quadrilles, he at any rate induced his plebeian patrons to listen to good music. Everything he did was on the most sumptuous scale. He used to conduct with a jewelled baton, seated in a gorgeous velvet chair, displaying a huge extent of white shirt front, and putting on new kid gloves, which were handed him on a silver salver for each item in his performance. His artistes included Arabella Goddard, Sims Reeves, Charles Halle, Wieniawski. He brought out operas and even oratorios.

But the chief attractions of all his orchestral concerts were first of all the new set of quadrilles he composed each season, and secondly himself. He made and lost six fortunes, several times was in an debtor's prison and died in a pauper lunatic asylum. Notwithstanding his charlatanism he did thoroughly good service to music, and many great singers and instrumentalists owe their introduction to public life to him.

KALKBRENNER Fredrick Wilhelm.

Born at Berlin, 1784.
Died of cholera at Enghien, June 18, 1849.

A renowned pianist and pianoforte composer.

He studied for four years in the Paris Conservatoire, gaining a prize for pianoforte playing. After spending twelve years before the public he migrated to London where he settled down as a fashionable teacher. In 1824 he returned to Paris as a member of the firm of Pleyel and Co. His best work is an instruction book with *Études.*

KREBS Johan Ludwig.

Born at Thuringia, October 10, 1713.
Died at Altenburg, 1780.

A distinguished organist and composer. He received lessons from J. S. Bach during a period of nine years. He held successive organ appointments at Zwickau Zeitz, and Altenburg. His organ compositions include chorales, varied ; fugues ; and organ sonatas.

KUHE Wilhelm.

Born at Prague, December 10, 1823.

A Professor of the Royal Academy of Music and a well known conductor. He has resided in England since 1847, and has been very successful in promoting annual musical festivals at Brighton, at which he has consistently encouraged the production of the works

of British musicians. His compositions are not important, comprising chiefly drawing room *morceaux*.

KULLAK Theodor.

Born at Posen, September 12, 1818.
Died March 1, 1882.

A composer for the pianoforte.

He was a pupil of Czerny's. In 1851 he founded a Conservatorium at Berlin in which city he settled down. His most important works are a grand concerto in C minor for piano and orchestra, and a trio for piano and strings.

LABLACHE Luigi.

Born at Naples, December 6, 1794.
Died at Naples, January 23, 1858.

A very celebrated bass singer and ' cellist. His first public engagement was in the San Carlino theatre at Naples in 1812. Subsequent engagements followed at Palermo and at La Scala, Milan. In 1824 he visited Vienna where the inhabitants presented him with a gold medal. His first appearance in London was in 1830. His greatest role was in I Puritani, when he appeared with Grisi (*q.v.*) In 1833 he returned to Naples and played in La Pasquale. At Beethoven's death he sang the bass solo in Mozart's Requiem. He was the Queen's singing master.

LALANDE Michel Richard de.

Born at Paris, December 15, 1657.
Died at Paris, June 18, 1726.

A celebrated church musician and organist, and a great favorite at the court of Louis XIV. He was a contemporary of Lulli's. After the death of Louis he equally attracted the notice of the Regent, who granted him a pension. His works are not of much importance and chiefly comprise motets. He also rivalled Lulli in the production of ballets.

LASSUS Di or DeLATTRE Orlando.

Born at Mons, 1540.

Died at Munich, in June 1594.

An eminent church composer of the 16th century. Little is known about him, till in 1557 the Duke of Bavaria engaged him as director of his chamber music at Munich. He is sometimes called the Palestrina of the 16th century and certainly his church music was far in advance of the times. His most celebrated work was a setting of the seven penitential psalms, but he composed as well fifty-one masses, twelve hundred sacred motetts, and about four hundred sacred songs.

LEMMENS Nicolas Jacques.

Born at Waterloo, January 3, 1823.

Died January 30, 1881.

A distinguished organist and composer. He studied under Fétis at the Brussels conservatoire. His great work is *L'école de l' Orgue* and he has published numerous sonatas and other organ works. He married Miss Sherrington who has been well known on the stage as Madame Lemmens-Sherrington.

LEO Leonardo.

Born at San Vito, in 1694.

Died of apoplexy at Naples, in 1746.

A composer of church music, and a pupil of Scarlatti. In 1716 he was appointed organist of the chapel royal. In 1719 he produced his first opera, Sophonisbe. For the church he composed the oratorio *St. Helena at Calvary*, the *Ave maris stella*, a Mass in D, and his celebrated Miserere for a double choir. A good many of his compositions are to be found arranged in Novello's Organ Book.

LIND GOLDSCHMIDT Jenny.

Born at Stockholm, October 6, 1820.
Died at Malvern, November 2, 1887.

One of the most celebrated sopranos of the 19th century. She made her first public appearance at Stockholm as Agatha in *Der Freischütz*, and afterwards appeared with brilliant success in *La Vestale Robert le Diable* and *Euryanthe*. In 1841 she proceeded to Paris where she received lessons from Manuel Garcia, but it may be remarked that she never at any time of her career accepted an engagement in Paris. In 1844 she went to Berlin and studied German. In Berlin she sang in *Norma*. In 1847 she made her first appearance in London in *Robert le Diable* at Her Majesty's Theatre. The sensation she made was tremendous, the whole town seeming to go mad about "The Swedish Nightingale." The most extraordinary things were written about her in the newspapers, and, if all accounts be true, she accomplished what would seem to be impossible feats in vocalization. In 1848 she was engaged by Barnum for a tour in America. Her appearance created the same enthusiasm, but she was thoroughly "exploited," and history must be received with caution. However, she made £20,000. She was accompanied in this tour by Sir Julius Benedict. Some twenty years before her death she retired altogether from public life. She was very munificent, all her American earnings being devoted to founding musical scholarships in her native country, whilst she built a hospital in Liverpool, and has given a wing to a hospital in London.

LISZT Franz (Abbe.)

Born at Raiding, October 22, 1811.
Died at Bayreuth, July 31, 1886.

A magnificent pianist with unrivalled technique. Received his first lessons from Czerny and Salieri, in

Vienna, where he made the acquaintance of Schubert. He lost his father in 1827, and being thrown on his own resources elected to reside in Paris, from whence he frequently visited England, playing at Philharmonic concerts. His fame spread rapidly and as he travelled from one capital to another, his progress might be described as one continual series of triumphal marches. As a composer, Liszt has not been as popular as might be expected. His work is much too difficult for ordinary persons. He found an ardent disciple in Mr. Walter Bache, who for a number of years gave periodical Liszt recitals at St. James Hall, continuing to do so right up to his untimely death some five or six years ago. He has "transcribed" operatic music, but here Thalberg was before him with much more success. His *Rhapsodies Hongroises* have commanded most attention. Liszt, Bulow, and Wagner, formed a trio of artists who might have been described as the apostles of the music of the future. Two of them are dead, and their mantle does not yet seem to have fallen upon any worthy successors, unless Gounod be considered one. He composed two oratorios *Christus* and *St. Elizabeth*, the last of which was performed on the occasion of his last visit to England in April 1886. Perhaps his numerous songs are his most meritorious compositions, though unfortunately the least known. He has written also ten symphonies for full orchestra including the *Faust* and *Dante* symphonies.

LLOYD Charles Harford.

Born at Thornbury, October 16, 1849.

A prominent English organist, as well as a scholar of considerable attainments. He founded the Oxford Musical Club in 1871. He was organist of Gloucester Cathedral in 1876, of Christ Church, Oxford in 1882 and of Eton College in 1892. He has written several cantatas for the Three Choirs' Festivals.

LULLI Jean Baptiste.

Born near Florence, in 1633.
Died at Paris, March 22, 1687.

He was taken to France by the Chevalier de Guise and very soon became a fashionable musician in the court of Louis XIV. For many years he did nothing more important than compose *pièces d' occasion*, *ballets*, *divertissements* and the like. In 1672 he became the musical director of a small theatre in Paris, and quickly began to make up for lost time. In fourteen years, he brought out twenty operas of which the best known are *Psyche*, *Thésée*, *Atys*, *Phæton*, *Armide*, and *Acis and Galatea*. He was the first of a long line of Italian musicians who have succeeded in finding fame and fortune in Paris, when denied it at home. What is known of his private life does not excite our admiration. He seemed, in his dealings with his brother musicians to be entirely without honour or scruples of any kind.

MAAS Joseph.

Born at Dartford, January 30, 1847.
Died January 16, 1886.

A well known tenor singer, who appeared at all the principal oratorio performances in his time. He died of bronchitis, just when his powers were at their zenith.

MACFARREN, Sir George A.

Born at London, March 2, 1813.
Died at Cambridge, October 31, 1887.

A distinguished English theorist and composer. He entered the Royal Academy in 1829, and in 1834 was appointed a Professor. In 1864 his sight began to fail and before long he was totally blind. He was

appointed Professor of Music at Cambridge in succession to Sterndale Bennet in 1875, and about the same time Principal of the Royal Academy. His best known works are his oratorios *St. John the Baptist*, *Joseph*, and *David*, the last two brought out at Leeds. He has also written a treatise on Harmony and a considerable number of church services and anthems.

MACKENZIE Alexander Campbell.

Born at Edinbro' 1849.

One of the most eminent of English musicians. He studied in Germany under Stein, and remained there till 1862 when he returned to London to study the violin under Sainton. He was for some time conductor of Novellos' oratorio concerts and in 1888 was appointed Principal of the Royal Academy. His greatest work is an oratorio, *The Rose of Sharon* brought out at Norwich in 1884. Other compositions are several cantatas, *Jason* 1882, *Story of Sayed* 1886, *Dream of Jubal* 1889 and two operas, *Colomba* and *The Troubadour*.

MALIBRAN Maria Felicita.

Born at Paris, March 24, 1808.
Died at Manchester, September 23, 1836.

Daughter of Manuel Garcia, and a most distinguished singer. As a mere girl her exceptional powers were known to a large circle of friends. She made her first public appearance when eighteen, as Rosina in *The Barber of Seville*. Shortly afterwards she went to America and appeared at New York in *Otello*, *Romeo* and *Don Giovanni*. In 1827 she returned to France and made her opening success as *Semiramide*. Her only rival at this time was Sontag, but in 1830, the latter retired from the stage and for the next six years Malibran reigned supreme. In 1826 she married Mr. Malibran from whom she was afterwards divorced, marrying again, in 1836, De Beriot. She

made her last appearance, at Manchester, in *Israel.* She died of nervous fever consequent upon an accident whilst riding.

MANNS August.

Born at Stettin, March 12, 1825.

An eminent conductor, who has for many years had the direction of the Crystal Palace band, one of the best orchestras in Europe. In 1883 he succeeded Sir M. Costa as conductor of the great triennial Handel Festivals.

MARA Gertrude Elizabeth.

Born at Cassel, February 23, 1749.
Died at Revel, January 20, 1833.

One of the greatest singers of the last century. She was the daughter of a poor musician named Schmeling. When ten years of age, her father brought her to England where she studied for some years under Paradisi. From 1766—1771 she studied further at Leipsic, and then emerged as the finest singer in Germany. Like Malibran and Catalini she married a profligate husband who only cared for her earnings. In 1784 she sang at Westminster Abbey at the Handel Commemoration and again in 1785 and 1787. An accident in her childhood which partially crippled her, prevented her from ever appearing in opera. Her name is therefore entirely associated with oratorio. Her last years were spent in great want, her worthless husband having dissipated her immense earnings.

MARIO Conte di Candia.

Born at Genoa, in 1812.
Died December 11, 1883.

A celebrated operatic tenor. He was of noble family and only consented to enter upon a professional life when compelled by his necessities, when,

to avoid scandalizing a noble name he assumed his Christian name Mario. He made his first appearance in 1838 in *Robert the Devil*. In 1839 he appeared in London, but for some seven years his vocalization exhibited lack of adequate training, nor was it till 1846 that he became really famous. He owed some of his success to his personal presence and his keen dramatic instinct. He was one of the celebrated quartet (*vide Grisi*) and afterwards married Mme. Grisi.

MARSCHNER Heinrich.

Born at Zittau, August 16, 1796.
Died at Hanover, December 14, 1861.

A composer of German opera, whose style is said to resemble Weber's, whose friend and sometime colleague he was. His first successful opera, was *The Vampire*, which was produced at the Lyceum in London in 1829. His greatest work of all was the opera *Hans Heiling* 1833, still a favourite in Germany. His works would have been more popular, but for the peculiar libretti he used, treating of demonology and witchcraft and so forth.

MASCAGNI Pietro.

An Italian composer who has acquired fame all at once by his one act operatta *Il Cavalliera Rusticana* 1890, which has met with enormous success. His next work was *L'Amico Fritz* 1892 and he is now engaged upon the production of *Vestilia*. His successes are too recent to be commented upon yet. Doubtless the world will hear more about him. Other works are *Die Rantzau*, *Nero* and *William Ratcliffe*.

MASSENET Jules Emile Frederic.

Born at St. Ettienne, May 12, 1842.

A very popular French composer. He was educated at the Conservatoire Paris, where he highly distin-

guished himself. In 1872 he made his mark by the production of an opera *Don Cesar*, and in the year after an oratorio *Marie Magdeleine*. His last work, an opera, *Le Mage*, was produced at Paris in 1891. He possesses not only those melodic gifts which seem to distinguish most French composers, but has a thorough grammatical knowledge of his art.

MEHUL Etienne Henri.

Born at Givet, June 22, 1763.
Died at Paris, October 18, 1817.

An operatic composer. Was, as a boy, engaged as deputy organist at the monastery of Lavaldieu. Here a music loving amateur was struck with his taste and undertook to pay for his instruction at Paris. He studied there for some years, and practically never quitted that city to the end of his life. His first serious work *Euphrosyne* commanded immediate attention. In it is the celebrated duet "Gardez vous de la jalousie" Between 1791 and 1808 he composed twenty-four operas of which the best known are *Stratonice*, *Ariodant*, *Joseph*, *Uthal* and *Gabrielle d' Estrées*.

MÉNDELSSOHN Felix.

Born at Hamburg, February 3, 1809.
Died at Leipsic, November 24, 1847.

One of the most distinguished composers of the present century. He was of Jewish extraction the family name being Mendel. As a child he was taught music by Madame Bigot. In his twelfth year he began to compose and produced about sixty movements of various descriptions, chiefly for P. F. and strings. All his compositions even at this age he was in the habit of writing out neatly in volumes. When fifteen he had written four operas as well as many symphonies, some of which used to

be performed at weekly musical parties at his parents' house. In 1824 he began to receive lessons from Moscheles, and in 1825 from Spohr. In that year he went with his father to Paris, and made the acquaintance of all the great musicians there, but seemed to be very little impressed by the French style. He did not remain long in France, and after his return to Berlin he brought out the first work which really indicated his great talent; *viz.*, his *Octet op* 20. In the same year he composed the *Trumpet Overture* and more important than all, the overture to the *Midsummer Night's Dream* first performed at Stettin in 1827. With this work he took as it were his position as a musician, and all instruction ceased. His first opera, *Camacho*, was however somewhat of a failure. In 1829 Mendelssohn came to England and, possessing good letters of introduction speedily found himself in the best society. He spent some months in London, produced one of his own symphonies and played at various concerts. After his return to Berlin, he composed the *Reformation Symphony* based on the chorale "Eine feste Berg." In 1832 he returned to London and here his *Hebrides* overture was composed and performed by the Philharmonic Society, and the year afterwards he composed the *Italian* symphony. He was now appointed director of music at Düsseldorf. In 1834 he commenced his first oratorio *St. Paul* which was not completed till 1836, its first performance in England being at Liverpool under Sir G. Smart. This oratorio bears evident traces of the influence of Bach over its composer. In 1837 he revisited England in order to conduct *St. Paul* at Birmingham and during this visit he astonished the old school of English musicians such as Gauntlett and Wesley by his organ playing. It is recorded that whilst playing as a voluntary Bach's fugue in A minor, the vergers, finding the congregation would not leave while the playing went on

withdrew the organ blower and let the wind out. In 1840 the *Hymn of Praise* was composed, its form being based upon that of Beethoven's great symphony wherein the chorus is employed, as a climax, to assist the orchestra. In 1842 he left Berlin for good and established himself at Leipsic where his cherished project of founding a Conservatorium seemed to be in the way of being realized. In 1843 the *Walpurgis Nacht* was produced, and shortly afterwards the music to *Antigone*, composed by order of the King of Prussia. But all these were eclipsed by the production at the Birmingham Town Hall on August 26, 1846, of his *chef d'œuvre*, *Elijah*, the greatest oratorio composed since the time of Handel. A little more than a year after this great triumph, he died and was buried at Berlin, the occasion being regarded as one of international importance. We have not the space to criticize his works. It may be said that while *St. Paul* reveals the influence of Bach, *Elijah* shows that of Handel. To some extent he was an unconscious imitator, but nevertheless formed his style in the best models. A pleasant feature of his life was the manner in which he maintained harmonious relations with all with whom he came into contact. The names of his chief works are appended.

Oratorios.	*St. Paul.* *Elijah.* *Lobgesang.*
Incidental Music.	*Athalie.* *Antigone.* *Œdipus.* *Midsummer Night's Dream.* *Walpurgis Nacht.*
Organ.	*Six Sonatas, Preludes and Fugues.*
Pianoforte.	*Songs without words.*
Symphonies.	*The Reformation, Scotch, Italian.*
Overtures.	*Die Meerestille, Hebrides, etc.*

And an enormous number of motets, cantatas, and psalms. Some interesting information regarding

the first performances of *St. Paul* and *Elijah* appeared in the Musical Times March and September 1891, and critical analyses of his organ sonatas, in *Musical Opinion* 1892.

MERBECKE John.

Born about 1520.
Died about 1585.

Lay clerk and sometime organist of the Chapel Royal Windsor. His interest to musicians is due to his publication of "The Boke of Common Praier noted," in which the plain song of the early rituals was adapted to the first English Liturgies of the Reformation. The music for the Holy Communion has been published by Novello under the editorship of Dr. Stainer and is frequently used in churches.

MERKEL Gustav.

Born at Ober Oderwitz, in 1827.
Died October 30, 1885.

An eminent organist and composer, and professor of the organ at the Dresden conservatorium. His writings are to some extent modelled on those of Bach, and he has composed some magnificent fugues.

METASTASIO Pietro.

Born at Rome, January 3, 1698.
Died at Vienna, April 12, 1782.

A poet, dramatist, and operatic librettist. He left Italy for Vienna in 1730, being offered the post of Poet Laureate. His dramas were set to music by the leading musicians of the day including Scarlatti Porpora, Piccini, Paer, Gluck, Hasse, and even Mozart but the only one now known is *Clemenza di Tito*.

MEYERBEER Giacomo.

Born at Berlin, September 5, 1791.
Died at Paris, May 2, 1864.

A famous dramatic composer. He was of Jewish extraction and the son of a wealthy banker, a fact which gave rise to a very ungenerous sneer by Wagner. After some study in a desultory way, he went to Darmstadt and lived in the house of Abbé Vogler where his fellow-pupil was Weber. During this period, his great ambition was to shine as a pianist, nor did he relinquish that ambition until he accidentally heard Hummel at Vienna. His next ambition was to be a composer, but his style was not yet formed and his early productions were not successful. In 1815 however, at Venice, he heard some of Rossini's operas for the first time, and became enamoured of Italian opera. His compositions in this line were however equally failures and when almost tired of trying to please the public, he met with an unexpected success, his opera *Crociato*, produced in Venice in 1824, creating quite a *furore*. Between this and 1831 he did nothing, but in the latter year his *Robert le Diable* was produced. This work marked quite a new departure in the history of opera, and by virtue of it Meyerbeer may be called the father of grand opera. It made the fortune of the Paris opera. Five years later his greatest work, *The Huguenots*, appeared, a work now regarded as one of the grandest operas ever put on the stage. In 1838, he composed *L' Africaine* and in 1843 *Le Prophete*, both of them conceived on the same grand scale as their predecessors. His last works were *L'Etoile du nord* and *Dinorah*. Meyerbeer must be regarded as having exercised a distinct and powerful influence upon the highest form of musical art, the opera. His instrumentation was superb, his melodies deep seated and lasting, and his theoretical know-

ledge was undeniable. All he did was on a grand scale, and his operas are even more popular to-day than ever.

MOLIQUE Bernard.

Born at Nuremburg, October 7, 1803.
Died at Stuttgard, May 10, 1869.

A celebrated violinist. He has spent many years in England and appeared at the Philharmonic concerts. In 1860 he composed an oratorio, *Abraham*, for the Norwich festival.

MONK Edwin George, Dr.

Born at Frome, December 13, 1819.

Well known as an organist and composer of church music. He has also compiled some important *librettos*. He succeeded Dr. Camidge as organist of York Minster in 1859.

MONK W. H. Dr.

Born at London, 1823.
Died at London, March 1, 1889.

Well known in connection with popular musical education. He also established the first daily choral service in any parish church, in 1852, at S. Matthias, Stoke Newington. He will be best remembered as the musical editor of *Hymns Ancient and Modern*.

MOSCHELES Ignaz.

Born at Prague, May 30, 1794.
Died at Leipsic, March 10, 1870.

A celebrated pianist and composer. He was renowned as an extempore performer, his improvisations being very brilliant. He was the first professor of the pianoforte in the new conservatorium founded by Mendelssohn at Leipsic. Many of his works are now regarded as pianoforte classics, among them being his duet *Hommage á Handel*, his twenty-four *Études* and his *Characteristic studies*.

MOZART Wolfgang Amadeus.

Born at Salzburg, January 27, 1756.
Died at Vienna, December 5, 1791.

Like the majority of great musicians he displayed remarkable genius even as a very little child. Even at the age of five his performances on the harpsichord were extraordinary, so much so that his parents carried him about from town to town for the purposes of display. By the age of ten he had visited Paris, Vienna, London, and Amsterdam, and composed several sonatas. Returning home in 1766, the young Mozart began a course of serious study, first of all going through the *Gradus* (Fux). In 1770 the family went on an Italian tour and Mozart encountered as much enthusiasm as he had met with elsewhere. In 1772 he brought out, at Milan, his first important work, an opera *Lucio Silla* which was very well received. He shortly afterwards migrated to Munich, and during the next few years put forth an enormous number of compositions including Masses, various offices, quartets and symphonies. In 1778 he went to Paris, where he maintained himself by teaching. The Parisians were very conservative in musical matters and it was seldom that a new musician could get a hearing. Soon tiring of this uncongenial life he returned to Germany and obtained a commission from the Munich opera house in accordance with which he wrote *Idomeneo*. In 1781 he settled down for good in Vienna, and in 1782 married Constance Weber. For the next few years he maintained himself by performances on the harpsichord and by teaching, but in 1786 he surpassed all previous efforts by his opera *Figaro* which was most enthusiastically received. This was followed a year afterwards by *Don Giovanni*, an even greater work. He then made several artistic tours, visiting Leipsic and Dresden, but his health had begun to fail. His last

opera was *The Magic Flute*, but the last work he was ever engaged upon was the grand *Requiem Mass*. Many stories are current about this composition. It is said that in July 1791 a perfect stranger called upon him and commissioned him to write a Requiem for a price of one hundred ducats. He set to work upon it but hearing nothing more of the stranger, he was seized with a morbid conviction that he was writing a Requiem for himself. There is no doubt but that this conviction exercised a great influence upon the work. His illness increased, but he worked steadily away and when not able to write more, still sat up in bed and gave his pupil Sussmayer verbal directions about it. His end was most distressing. He was buried in a common pauper's grave at Vienna.

Several works hitherto attributed to Mozart are now suspected to have been spurious. Among these are several Masses, especially the celebrated 12th Mass in G. With regard to the Requiem, Mozart never finished it. His wife however being anxious to publish it, employed his pupil Sussmayer to complete it, and accordingly he filled in several numbers that were unfinished, and wrote a *Sanctus*, *Benedictus*, and *Agnus Dei* of his own, and the entire work was for half a century palmed off upon the world as Mozart's own.

NAYLOR John.

Born at Leeds, June 8, 1838.

A well known organist. Originally a chorister in the Leeds Parish Church, he became organist at All Saints', Scarboro', and in 1883 succeeded Dr. Monk as organist of York Minster. He has written two cantatas, *Jeremiah* and *The Brazen Serpent*, and church music.

NERUDA Madame NORMAN (Lady HALLE).

Born at Brunn, March 21, 1840.

A distinguished violinist, very well known to the

English public. In conjunction with Sir Charles Hallé, whom she married in 1888, she inaugurated concert tours for the performance of chamber music.

NEUKOMM Sigismund.

Born at Salzburg, July 10, 1778.
Died at Paris, April 3, 1858.

A pupil of Haydn for many years, at Vienna. He attained extraordinary popularity at the beginning of this century, but it was his misfortune to be eclipsed by Mendelssohn. He possessed little musical genius and although his church works alone are more than a thousand in number not one of them is ever now heard. His oratorio *Mount Sinai*, a very descriptive work, attracted much attention when first brought out.

NICOLINI Grimaldi.

Born at Naples, 1673.
Date of death unknown.

A celebrated alto singer, but who is remembered chiefly by the fact that he was the first great singer who ever visited England.

NILSSON Christine.

Born near Wederslof in Sweden, August 20, 1843.

A very eminent soprano singer. She created the parts of Elsa in *Lohengrin* and Edith in *Il Talismano*. She has been equally well known in oratorio, but of late years has chiefly confined herself to ballads. She married Count Casa di Miranda in 1887 and retired into private life the year after.

NOVELLO Vincent.

Born at London, September 6, 1781.
Died at Nice, August 9, 1861.

The founder of the celebrated music publishing firm of Novello Ewer and Co. He was a well known orga-

nist, and, besides composing a number of anthems, has compiled a very valuable series of organ arrangements under the name of *Cathedral Voluntaries.*

NOVELLO Clara.

Born at London, June 10, 1818.

Daughter of the above and a celebrated singer. She achieved her greatest successes at the triennial Handel Festivals in 1857 and 1859, but had previously gained a great reputation on the continent.

OAKELEY Sir Herbert.

Born near London, July 22, 1830.

Professor of Music at Edinburgh University from 1865 to 1891. He has done much to popularize music in that city not only organizing periodical concerts of exceptional merit, but himself giving organ recitals during the University Session. His works comprise a *Jubilee Cantata*, songs, and church music.

OFFENBACH Jacques.

Born at Cologne, June 21, 1819.

Died at Paris, October 5, 1880.

A well known composer of comic operas and operettas. He is not a musician to be taken seriously though he possessed a certain gift of melody. He has composed some sixty-nine operas of which *Madame Favart*, *La Grande Duchesse*, and *The Bridge of Sighs* are the principal.

OUSELEY Rev. Sir Frederick Arthur Gore.

Born at London, August 12, 1825.

Died at Hereford, April 6, 1889.

A well known theorist. Was elected Professor of Music at Oxford in 1855 which post he held for thirty-four years. He collected a magnificent musical library at St. Michael's College, Tenbury, of which he

was warden. He was also a canon of Hereford Cathedral. He has composed anthems and church services and an oratorio *St. Polycarp*.

PACHMANN Vladimir de.

Born at Odessa, July 27, 1848.

A celebrated pianist. He is held in high estimation by the musical public as an interpreter of Chopin's music, although his style is disturbed by a number of mannerisms, some of them not altogether the result of his strong individuality.

PAGANINI Nicolo.

Born at Genoa, February 18, 1784.
Died at Nice, May 27, 1840.

The most famous violinist the world has ever seen. He visited every city in Europe and accumulated an immense fortune. He was the one musician of eminence who admired Berlioz, and he is said to have presented him with 20,000 francs as a token of admiration. Some of the feats recorded of him are extraordinary, if true, such for instance as his celebrated performances on the fourth string. He also produced great effects by abnormal methods of tuning his instrument. His compositions were very few, the most celebrated being the *Moto Perpetuo*, *La clochette* and the twenty-four *caprices*.

PALESTRINA Giovanni Pierluigi da.

Born at Rome, 1528.
Died at Rome, February 2, 1594.

The first authentic information records his appointment as Maestro della capella of the Vatican chapel in 1551. In 1555 he became one of the Pontifical singers, but being dismissed shortly after, was appointed Maestro della capella at the Lateran. There he remained six years, when he was appointed to a

similar post at Santa Maria, which he kept for ten years. During this period he had made his mark as an earnest and profound musician. He had composed an immense number of Masses, motets and madrigals, and was exercising a deep though unconscious influence upon all his contemporaries, an influence not lost in our days. His great work was the reformation of Ecclesiastical music in all its styles, and he formed the music of the Mass. His *chef d'œuvre* was the *Missa Papae Marcelli* as a reward for which he was made composer to the Pontifical choir. It would be absolutely impossible to describe his work in detail in our short limits. It must suffice to say that church music owes more to Palestrina than to any other musician who has ever lived.

PARRY Charles Hubert Hastings.

Born February 27, 1848.

One of the most scholarly musicians of the day. His first important work was a musical setting of *Prometheus Unbound* for the Gloucester festival of 1880. His oratorio *Judith* was brought out at Birmingham in 1888 and at the same place in 1891 he produced a *De Profundis*, a most scholarly composition in twelve real parts. He has also composed several smaller vocal works as well as quartets symphonies, etc. He is now Professor of Composition and History in the Royal College of Music.

PATTI Adelina.

Born at Madrid, February 10, 1843.

A celebrated concert singer with a voice of great compass. She made her *début* in England in 1861 as *Amina*, at the Royal Italian opera, and since that time has added thirty characters to her repertoire, notably *Esmeralda Semiramide Desdemona.*

PAUER Ernst.

Born at Vienna, December 21, 1826.

An eminent pianist and teacher. He is also somewhat of a musical archæologist and a great authority upon musical literature and forms, having contributed several works to Novello's Music Primers. He is Professor of the Pianoforte at the National Training School for Music.

PERGOLESI Giovanni Battista

Born at Jesi, January 3, 1710.
Died at Naples, March 16, 1736.

A composer of whom little was known during his life and who has been somewhat overrated in consequence since his death. He composed several operas, the best perhaps being *La Serva Padrona.* His greatest work was brought out in 1736, being a setting of the *Stabat Mater.* This was composed while he lay on his death bed. It is a work well known even now, and full of sweetness and beauty.

PICCINI Niccola.

Born near Naples, in 1728.
Died at Paris, May 7, 1800.

A musician little known but for the circumstances which led him into rivalry with Gluck in Paris. After an uneventful career at home, marked only by the production of a very successful opera buffo, *Ceccluna* he went to Paris in 1776, and for want of a better champion the enemies of Gluck attached themselves to Piccini. He did his best to support a reputation gained in such an unsafe way and some of his operas were really very pretty, notably *Roland* and *Atys.* After Gluck's death however his friends fell off, and the last years of his life were spent in great destitution.

PINSUTI Ciro.

Born at Siena, May 9, 1829.
Died March 10, 1888.

A well known writer of ballads, part songs and P. F. music. In 1856 he became professor of singing at the Royal Academy. He has composed two operas, *The Merchant of Venice*, and *Mattia Corvino*. His style is suggestive of that of Rossini whose pupil he was for three years. In London, besides his professional engagement at the Royal Academy, he had a large and influential connection among private pupils and many eminent artists have passed through his hands.

PLAIDY Louis.

Born at Wermsdorf, November 28, 1810.
Died at Grimma, March 3, 1874.

An eminent teacher, and professor of the pianoforte at Leipsic. He was appointed to this post in 1843 at the request of Mendelssohn, and such were his abilities that his instruction was sought by pupils from all parts of Europe. His great power lay in imparting technical skill. He has written a book of technical studies which is deservedly well known, and in fact is a standard text-book.

PLANQUETTE Robert.

Born in Paris, July 31, 1850.

A very successful writer of comic opera. His first efforts were confined to composing topical songs for cafés-concerts. He then turned his attention to something more serious and produced two or three operettas which met with such success that he began to aspire to be regarded as a serious musician. His best work up to this date is *Les Cloches de Corneville* which has met with enormous success. Other operas he has composed are *La Chevalier Gaston* and *Les Voltigeurs de la 32me.*

PLEYEL Ignaz Joseph.

Born at Ruppersthal, June 1, 1757.
Died at Paris, November 14, 1831.

The founder of the celebrated Parisian firm of Pleyel, Wolff and Co. pianoforte manufacturers. He himself was a very popular pianist and composer. He was capellmeister of Strassburg Cathedral for some years. In 1791 he visited London and formed a friendship with Haydn who considered him one of his best pupils. He composed several quartets, a symphony and numerous P. F. works.

POLE William, Mus. Doc., F. R. S.

Born at Birmingham in 1814.

A well known writer upon musical subjects. He has studied the mathematics of music and may be regarded as a scientific rather than a practical musician. Among his published works are *The Story of Mozart's Requiem*, a Treatise on the *Musical Instruments in the Exhibition of* '51, and *The Philosophy of Music.*

PONCHIELLO Amilcare.

Born at Cremona, September 1, 1834.
Died January 16, 1888.

A composer of operas. He was trained at the Milan Conservatoire from 1843 to 1854 and in 1856 produced his first opera *I Promessi Sposi* which met with great success. He has continued to write in the same melodious vein and is second only to Verdi in Italian estimation. His other works include *Roderico* 1864, *La stella del monte* 1867, *I Litriani* 1874, *Gioconda* 1876, and *The Prodigal Son* 1880.

PORPORA Niccolo Antonio.

Born at Naples, August 19, 1686.
Died 1766.

A very celebrated teacher of singing, as well as a composer of operas. He is best known in England

as having been selected by the enemies of Handel to preside over an opposition opera house, and as having introduced his pupil, Farinelli, to English audiences. Caffarelli was another pupil of Porpora's, and it is much to the disgrace of the many to whom his teaching shewed the way to fame and wealth that they should have allowed him to spend his last years in the utmost poverty. He did not leave enough money to pay for his funeral.

PROUT Ebenezer.

Born at Oundle, March 1, 1835.

A well known writer upon musical subjects, being the musical critic of the *Athenæum* and the *Academy*. He has composed several symphonies, and two cantatas *Hereward* and *The Song of Judith*, the latter brought out at Norwich in 1867. He was conductor of the late Hackney Choral Society and has done a great deal for music in the east end of London. He has also revised, and added to the scores of several of Handel's lesser known oratorios.

PURCELL Henry.

Born at Westminster, 1658.
Died at Westminster, November 21, 1695.
and buried under the Abbey Organ.

Associated with Sterndale Bennett, as representing the highest development of musical art yet attained to by any Englishman. He was a chorister in the Chapel Royal under Pelham Humphrey. At the age of seventeen he composed, to order, an opera *Dido and Eneas*. This work introduced him to public notice and during the next five years he was kept pretty busy in writing incidental music for the theatres. In 1691 he produced his *chef d' œuvre* a musical setting of Dryden's *King Arthur* containing the two very popular songs "*Come if you dare*,"

"*Fairest isle all isles excelling.*" Those of Purcell's compositions now most frequently heard, are his church services and anthems, and his matchless songs. His most celebrated anthem is that from the Burial service "*Thou knowest Lord.*" Besides the songs already mentioned are "*Britons strike home!*" "*I attempt from love's sickness to fly,*" "*The Richmond héiress*" and "*From rosy bowers.*" It was not till 1679 that he composed any church music. In that year an anthem of his was sung at the Chapel Royal. In 1679 he also composed incidental music to Lee's *Oedipus.* The year after he obtained the appointment with which his name is generally connected, that of organist of Westminster Abbey. During the next few years he wrote little or nothing for the theatre, but composed chiefly chamber music comprising sonatas for the harpsichord and two strings. During this period he also wrote several *pieces d' occasion* including odes to the King, Birthday odes, etc. These were stirring times, being connected with the rebellion of Monmouth, the accession of James II. and William III. Purcell's art however knew or cared apparently very little about politics. In 1690 he wrote the incidental music to the *Tempest*, and two songs in this work enjoy as much popularity now as then "*Full fathom five*" and "*Come unto these yellow sands.*"

RAFF Joseph Joachim.

Born near Zurich, May 27, 1822.
Died at Paris, June 24, 1882.

Did not make any mark before his twenty-first year. In 1843, Mendelssohn gave him a recommendation to the celebrated publisher Breithkopf and he at once commenced the publication of pianoforte music. He was however at this time little but a smatterer, but in 1845 he met with Liszt who exercised a marked influence upon him, and acting under his advice he

went in for serious study at Stuttgart. He then began to write symphonies, a form of composition for which he was totally unsuited, as his theoretical knowledge was so weak. He had however a rich vein of melody and after publishing nine symphonies, none of which met with any marked success, he applied himself to pianoforte music and the composition of drawing room *morceaux* in which he found his true *metier*. Several sonatas for violin and pianoforte also achieved popularity. It is impossible in a limited space to give a list of his works and it would be unfair to the rest to select any as particularly deserving of praise. His *Tarantella* for P. F. duet is perhaps the most popular. An oratorio, *The End of the World*, was produced at the Leeds festival of 1877. In that year he was appointed Director of the Frankfort Conservatoire.

RAMEAU Jean Philippe.

Born at Dijon, September 25, 1683.
Died of typhoid fever at Paris, September 12, 1764.

His father was organist of Dijon Cathedral and intended his son for the law. The latter however manifested such a strong musical bias that he neglected every other branch of education, so that it was not till he was 17 that he was able to read and write. Nor did he pursue his musical studies with any consistency. In 1720 he became organist at Clermont in Auvergne, and in the enforced loneliness of his position, was led to study music seriously. In 1722 he brought out a Treatise on Harmony in which he propounded some new and startling theories, which while they shocked the purists of the day, are now received as legitimate. He then left Clermont for Paris and during the next ten years published a considerable number of theoretical works. It was not till 1733 that he produced his first great musical work, an opera *Hippolyte* which met with great suc-

cess. Other operas composed during the next few years were *Pygmalion* 1748, *Zoroastre* 1749, *Les surprises de l'amour* 1760. Rameau was never a popular composer, but it is impossible to overestimate what he did for music. The new territory he opened up, which it was left for others to explore and colonize, his new forms, bold modulations, and ingenious harmonies, his effective use of the orchestra—all these pointed him out as a man considerably in advance of his time. It was only in his old age that his merits were effectually recognized, and then he became a popular idol, and when he died he was honoured with public funeral.

REEVES Sims.

Born in Kent, October 21, 1822.

The most renowned tenor singer of his day. His first appearance in London was at one of Jullien's concerts in 1847. He has since appeared at every musical festival and has created the greatest enthusiasm by his rendering of "*The enemy said*" and "*Thou shalt break them*" (Handel). Costa's *Eli* and *Naaman*, were both composed for him. He retired from public life in 1882, and has since been occupied in teaching singing. His son Herbert made a first appearance as a singer in 1880 and has met with marked favour.

RICHTER Hans.

Born at Raab in Hungary, April 4, 1843.

A celebrated conductor, possessed of a phenomenal memory, as evidenced by his conducting Beethoven's symphonies and Wagner's music without score. He began his musical career as a horn player at Karnthnerthor. In 1868 he became director of the opera at Munich and afterwards at Vienna, a post he still holds. He undoubtedly owes his success as a con-

ductor to his intimate acquaintance with every instrument in the orchestra. For some years past he has brought his famous orchestra to London, and the Richter concerts have been among the chief events of the season. He is the conductor of the Birmingham Musical Festival.

RIES Ferdinand.

Born at Bonn, November 28, 1784.
Died at Frankfort, January 13, 1838.

Brought up as a music copyist. At the age of 17 he went to Vienna and became the pupil of Beethoven and also took lessons in composition from Albrechtsberger. He left Vienna in 1805 and for the next few years little is known of him beyond that he travelled. In 1813 he came to London where he married. For the next eleven years he devoted himself to composition, and produced an immense quantity of music, including two operas, the *Sorcerer*, and the *Robber's Bride*. His chief compositions however were for P. F. and for strings.

RIETZ Julius.

Born at Berlin, December 28, 1812.
Died at Dresden, September 12, 1877.

At 16 years of age he obtained a post in the orchestra of one of the Berlin theatres. In 1834 he proceeded to Dusseldorf where he remained for fourteen years at the head of everything musical in the town. During this period he composed incidental music to dramas of Goethe and Calderon, and wrote several concert overtures, among them *Hero and Leander* and the *Lustspiel* overture. He also achieved success as a 'cellist. In 1847 he proceeded to Leipsic and assumed a similar position. Here he remained thirteen years during which time he did a good deal of editing for the Bach and Handel Societies, and

his services in this direction were most valuable. In 1860 the King of Saxony appointed him to be Director of the Royal Opera at Dresden where he remained till his death.

RITTER Frederic Louis.

Born at Strasburg, 1834.

Has rendered great services to music in the United States, where he founded the Philharmonic and Sacred Harmonic Societies. He still resides in America where he has published an important History of Music. His musical compositions include P. F. pieces and ballads, three symphonies and two concert overtures and organ pieces.

ROMBERG Andreas.

Born at Vechte, April 27, 1767.
Died at Gotha, November 10, 1821.

A member of a very musical family. He was a gifted violinist and spent the greater part of his life in roaming about from place to place. He finally settled at Hamburg where he remained for fifteen years. His first appointment (and his last) was that of Court Capellmeister at Gotha. Romberg's works are very popular. The principal of them are:—*The Lay of the Bell*, *The Power of Sound*, *The Harmony of the Spheres* and a *Toy Symphony* besides P. F. and other chamber music.

ROSSINI Gioachino Antonio.

Born at Pesaro, February 29, 1792.
Died at Paris, November 13, 1868.

Rossini was of very humble parentage, his father being the nuisance inspector and town crier of Pesaro. The latter getting involved in political troubles was imprisoned, and the mother had to turn her voice to account, to support the family. The young Rossini

earned a little money by singing in church. When his voice broke he entered the Conservatoire at Bologna, and studied counterpoint for some little time, and made considerable progress as a 'cellist. His distaste for counterpoint was very marked and at the earliest possible opportunity he forsook it, stating it was never his intention to write anything but operas and he knew quite enough for that purpose. He now began to compose and his first work, an *opera buffa* was performed at Venice, with no small success. During the years immediately subsequent he rather wasted his time by producing innumerable operettas and other trifles, which added nothing to his fame as a composer although sufficiently popular at the time. In 1813 at Venice he perpetrated a musical joke, bringing out a most absurd work, *I due Bruschini* in which all the situations generally accepted were reversed. The villain contrary to all precedent was a tenor, who never sang above middle C and the hero, bass, who never had a note to sing below fiddle G, was made to marry the contralto, again contrary to all precedent. The music sung by the latter was scarcely distinguishable in its compass from the soprano, and the wedding was accompanied by a funeral march. However Rossini soon showed himself to be made of sterner stuff than this by producing *Tancredi.* He now became the fashion, and all Venice was humming the air *Mi revedari.* This was in 1813. Two operas were brought out in 1814. His next really great success was in the *Barber of Seville*—originally called *Alma viva*, brought out at Rome at the beginning of 1816. At its first production it seemed as if it would be a dead failure, the theatre being crowded by the partisans of a rival composer, but it eventually became one of the most popular comic operas ever written. His next important work was *Otello* produced at Naples in 1816, followed by *Armida.* *Moses in Egypt* was com-

posed in 1818, and is known chiefly by the lovely song "*Dal tuo stellato soglio*" or the "*Prayer from Moses.*" The next few years Rossini spent in travelling between Rome, Milan, and Naples bringing out not only the works above named but several minor operas and operettas. In 1821, he married a wealthy Italian lady at Bologna and then with his wife went to Vienna where he conducted several of his operas with great success. After a visit to Verona, he set to work on his next great opera *Semiramide* which was first performed at Venice in 1823, and for which Rossini received £200. The success of *Semiramide* induced a London manager to offer him £240 for a new opera, and accordingly he set out with his wife for England. Passing through Paris on his way he had a great reception. In London he composed *La Figlia dell'aria*, but the manager failed and Rossini not only received no money but lost his MS. He received some very tempting offers to settle in Paris, where his *Mosè* created quite a sensation. His masterpiece, *William Tell* was composed and brought out in 1829. It was a departure from the style of anything he had previously composed and was Rossini's first serious excursion into the domain of grand opera. His best known work is the *Stabat Mater*, a work voluptuous and sensuous, rather than full of devotion and religious feeling. Rossini however made no profit out of it. He made a present of the first part of the score to a friend who sold it and Rossini only regained his rights in it by writing additional movements to complete it. Rossini died at Paris in 1868. His funeral was most imposing, Mesdames Patti and Alboni sang his own lovely duet *Quis est homo* from the *Stabat Mater*, and another feature was the singing of the prayer from *Moses.*

His operas were 59 in number, but many of these were only transcriptions or new editions with small

alterations, or translations of older works. A list of his principal works is appended.

OPERAS.

Barber of Seville	1816.	*Zemira*	1821.
Othello	1816.	*Sermiramide*	1823.
Armida	1817.	*Siege of Corinth*	1826.
La Gazza Ladra	1817.	*Comte Ory*	1828.
Mosé in Egitto	1818.	*William Tell*	1829.

Robert Bruce 1848.

CANTATAS.

O salutaris		*La Riconoscenza*	1821.
Cyrus in Babylon	1812.	*Stabat Mater*	1841.

ROUSSEAU Jean Jacques.

Born at Geneva, June 28, 1712.
Died at Paris, July 3, 1778.

Philosopher and poet. Some excellent sketches of Rousseau are to be found in Dumas' novel, *The Memoirs of a Physician.* His reputation in other ways has given him a somewhat undeserved title to authority on matters musical. He was the author of several treatises on harmony, and also composed two operas of very indifferent merit, *Pygmalion* and *Devin du Village.*

RUBINI Giovanni Battista.

Born at Romano, April 7, 1795.
Died at Romano, March 3, 1854.

A very eminent tenor singer. He was the son of a professional musician and for the first twenty years of his life earned a precarious living as a chorus singer. His first important public appearance was in Paris in 1825, where he met with enthusiastic applause. Up to this time he had sung little but

Rossini's music but he became associated with Bellini and Donizetti, and the most successful operas of these composers were written for Rubini. He visited London and the chief continental cities and at St. Petersburg his first concert is said to have yielded him £200. He died possessed of an immense fortune.

RUBINSTEIN Anton.

Born at Jassy, November 30, 1830.

Without exception the greatest pianist the world has ever heard. His compositions are voluminous but his fame as a composer has suffered in comparison with his reputation as a virtuoso. He also composes orchestral music. His *technique* is absolutely perfect, and his only rival in that respect was Liszt, but he also possesses what Liszt lacked, the fire and soul of the true artist. His songs are very numerous and much admired. He has visited London several times and is now Imperial Concert Director at St. Petersburg. Among his operas ~~are The~~ *Siberian Hunters*, *Dimitri Donskoi*, *Nero*, *The Demon*, *and Moses*. He has also written five symphonies, among them *The Ocean*, a great number of quartets and concertos for P. F. with other instruments.

SAINT SAENS Charles Camille.

Born at Paris, October 9, 1835.

A celebrated French organist and composer. He held from 1858—1877 the most coveted post in France, that of organist at La Madeleine where his improvisations gained him great fame. He then began to devote himself to the composition of instrumental music and quickly acquired a European reputation. His published works are of every class. Among his operas, *Les Noces de Promethée*, *Henry VIII.*, *Proserpine* and *Le Deluge* are the most note-

worthy. He has written a large number of Masses and sacred motets. Among orchestral works the *Marche heroique* and the *Suite Algerienne* may be mentioned.

SAINTON Prosper Philippe Catherine.

Born at Toulouse, June 5, 1813.

An eminent violinist, trained at the Conservatoire at Paris. In 1845 he settled in London and held a Professorship at the Royal Academy. In 1847 he was leader of the orchestra at Covent Garden and from 1846–1854 of the Philharmonic band. In 1848 he became leader of the band of the Sacred Harmonic Society. He was for many years leader of the orchestra at the Birmingham and other provincial music festivals. His published works include two concertos for Violin with orchestra, several airs with variations, and operatic fantasias.

SAINTON-DOLBY Charlotte Helen.

Born at London, 1821.
Died at London, February 18, 1885.

A famous contralto singer, trained at the Royal Academy. She married the eminent violinist Sainton in 1860 and retired from the concert platform in 1870, and in 1872 opened a Vocal Academy in London. She still sang occasionally, her last appearance being in 1883 at her husband's farewell concert.

SALIERI Antonio.

Born at Legnago, August 19, 1750.
Died at Vienna, May 7, 1825.

Was court Capellmeister at Vienna for thirty-seven years during which time composed a number of operas, which have not however survived. His best known work was *Axur, Re d'Ormus* performed in Vienna in 1788.

SALOMON Johann Peter.

Born at Bonn, 1745.
Died at London, November 28, 1815.

A well known conductor of concerts in London in the latter half of the 18th century. He was a skilful violinist and appeared frequently in quartets. He is best remembered in connection with Haydn's visits to England and he is supposed to have suggested to Haydn the idea of writing the *Creation.*

SARASATE Martin.

Born at Pampeluna, March 10, 1844.

A pupil of Alard at the Paris Conservatoire. He is one of the most eminent violinists of the day. He has resided permanently in London since 1878. He has composed very little, and that little chiefly comprises fantasias, etc. for his own instrument to display his skill as a virtuoso.

SAX Adolphe.

Born at Dinant, November 6, 1814.

A famous maker of brass instruments. He is the most notable member of a family of instrument makers, and has effected immense improvements in the mechanism of the cornet, French horn etc. He may almost be described as the inventor of the valves so universally used to change the keys in which brass instruments are tuned. The Saxhorn and Saxophone are instruments invented by him.

SCARLATTI Alessandro.

Born at Naples in 1659.
Died at Naples, October 24, 1725.

Received his musical instruction at Rome under Carissimi. Little or nothing is known of his private life, beyond his two appointments as Capellmeister to the Court of Naples and subsequently Capell-

meister at Santa Maria in Rome. He was a wonderfully prolific composer having produced 115 operas, more than 200 masses, very few of which are now known, and 400 secular cantatas some of which he wrote in a single day. His sacred works are undeniably his best. He founded what may be called the Neapolitan School. His melodies were far in advance of the period in which he lived, and he is credited with the invention of the *da capo aria* the form employed so largely by Handel, *e. g.* in *Why do the nations.* He had many pupils, among whom were d'Astorga, Durante and Greco. The names of a few of his works are appended.

ORATORIOS. *San Filippo Neri* 1718, *Stabat Mater* (*two*). *Missa Pastorale.*

OPERAS. *Mitridate, Teodora, Griselda, St. Cecilia.*

SCHNEIDER, J. G.

Born at Altgersdorf, October 28, 1789.
Died at Dresden, in April 1864.

A celebrated organist; his first appointment being to the University Church at Leipsic in 1811. In 1825 he was appointed court organist at Dresden where he spent the rest of his life. He was a very conscientious exponent of Bach's works. An interesting account is given of him and his organ in Chorley's *Modern German Music.*

SCHUBERT Franz Peter.

Born at Vienna, January 31, 1797.
Died at Vienna, November 19, 1828.

Received his first musical training from Holzer the organist of Lichtental, the place in which his parents resided. At the age of eleven he was first soprano boy in the Lichtental choir. Here he met with such appreciation that his next step was to the choir

school of the court chapel. Here there was a small orchestra composed of the elder boys, in which Schubert soon made his mark as a violinist. At a very early period he set up Beethoven as his ideal, an ideal which was never absent from his mind to the end of his life. He remained in the choir school till his voice broke, at the age of seventeen. His residence there had not been beneficial in the highest sense. He was not taught composition, it being said that he so far surpassed other pupils that the masters were afraid to undertake his instruction. During the next three years he was employed as a school teacher, in order to escape the conscription. Notwithstanding the demand made upon his time by this employment, he produced an immense number of compositions, including two symphonies for full orchestra, P. F. sonatas, two Masses, and 137 songs, among the latter, the immortal *Erl-King*. During this period he took lessons from Salieri. It will be seen that already he had discovered the true bent of his genius, which was to make him the finest song writer of his own or any other time. In 1816, weary of teaching, he gave up his post and attempted with small success to live on his own resources, and was occasionally dependent upon some of his old friends for food and shelter. In 1818 he was engaged as a teacher of music by Court Esterhazy in Hungary. This occupation gave him plenty of time for composition and accordingly he was as fertile as ever. None of his works however had yet been publicly heard. Rossini at that time quite eclipsed all other composers and it was useless for Schubert to attempt to gain a hearing and it was not till 1819 that even a song of his was sung at a *matinée* in Vienna. But once heard, he attracted the notice of managers, and in 1820 he received commissions for, and wrote two operas, neither of which were of more than passing interest, owing to the poverty of the libretto. The overture

to one of them, *Zauberharfe*, now known as the *Rosamund* overture, is still a favorite. In the same year his great song the *Erl-King* was worthily sung and produced a great sensation. It was bought and sung everywhere and it is an illustration of the fact of there being nothing new, that a set of *Erl-King Waltzes* was brought out by some enterprising publisher. He now began to publish his songs, but at first on his own account. With *op* 8 however, Diabelli, the publisher, was quite content to take the risk. There was now also considerable request for Schubert's earlier music and his stores of former compositions were eagerly ransacked. He began to devote some attention to pianoforte music, and composed what are really so many songs without words although called *Impromptus* and *Momens Musicaux*. In 1823 he made the acquaintance of Weber. Although not able to give up his whole time to his quondam pupils the Esterhazys, he still taught Caroline Esterhazy, and the nature of his feelings for that young lady, much superior to him in station, has been a matter of much speculation. It is certain he never thought of being allowed to marry her, but it is equally certain he was deeply in love with her, and never dare declare it. He never held an appointment which would have secured him a fixed income. His habits were not such as would have enabled him to settle into routine duties. Although he had long worshipped Beethoven at a distance, it was not till the grand composer was on his death bed that he actually came into contact with him. Each knew much about the other, and their meeting was like that of old friends. Nor was it long before he followed him.

We have said Schubert's fame is that of a great song writer, but it is only meant that their merit overshadows that of his other works. Without them he would still have been a great composer. His

great gift was melody. As a scientist he was terribly weak. He composed some seven hundred songs, of which the chief are the *Erl-King*, *The Young Nun*, *Sylvia*, *Ave Maria*, *Hark hark, the Lark* and the *Echo*; seven operas and incidental music for eleven other dramatic works, including *Firebras*, his chief opera, and *Rosamund*, of which the overture is still popular, twenty string quartets, ten symphonies of which but four were finished; twenty-four P. F. sonatas, forty part songs, six Masses and two cantatas (including the *Song of Miriam*.)

SCHUMANN Robert Alexander.

Born at Zwickau, June 8, 1810.
Died at Bonn, July 29, 1856.

Like all other great musicians his genius shewed itself early, his first compositions being dated 1817 when only seven. His teacher was Kuntzsch, organist of the Marienkirche. When he was only nine he heard Moscheles at Carlsbad, an event he seems never to have forgotten. From 15 to 18 years of age, other studies seem to have temporarily taken the place of music. In 1828 he matriculated at Leipsic University, and about the same time he began to display another part of his genius in the composition of poetry. His taste was peculiar. Schiller and Goethe he would have none of, but formed his style upon Jean Paul, Byron, and Schulze. His further residence in Leipsic recalled him to his musical studies. He found congenial musical society in the city, and quartet parties were formed, sometimes even a small orchestra being got together. In connection with Schumann's further musical studies, it is worthy of note that of all his predecessors in the art J. S. Bach was the one most admired and who exercised the most influence upon him. One can scarcely conceive the state of mind which could be at the

same time powerfully impressed by Bach and Jean Paul. In 1829 he migrated to Heidelberg, still pursuing those legal studies originally marked out for him by his parents, and regarding music as but a hobby. However in 1830 he consulted Wieck, and the outcome of his advice was that the legal studies were discontinued and he returned to Leipsic to study music with Wieck. His first ambition was to become a great pianist, but by too incessant practice he managed to cripple one of his fingers and so was precluded from this particular career. Being somewhat of a radical in musical matters, he and some friends, being dissatisfied with the then condition of musical criticism, established a musical newspaper of their own, the first number appearing on April 3, 1834, called *Neue Leitschrift für Musik.* Schumann was the editor, and his new occupation formed the turning point of his career. Up to the present he had done little but dream as it were at the piano, but his energies were now called forth by the necessity of having to satisfy his readers once a week. These literary efforts must have had a great share in influencing the tone of German Music. In 1835 Schumann met Mendelssohn at the house of his tutor, Wieck. A pleasant musical evening was spent, among the performers being Wieck's daughter Clara, who even then was making a name for herself. Between her and the young Schumann a warm friendship had already sprung up, which later on was to blossom into something else. In 1838 he came to an understanding with her, as the result of which he resolved to abandon his *dillettante* life and take things seriously. He could not however come to an equally satisfactory understanding with her father, and he brought a curious action to cause him to declare publicly what his objections were. These were pronounced to be trivial, and he was at length married in 1840. Never had a man a more devoted wife. She was

then the first pianist of the day, and seemed to esteem her talents but for the power they gave her of properly interpreting her husband's compositions, and the name and fame of Schumann may be said to have been made by her. In 1843 he produced a grand cantata *Paradise and the Peri*, adapted from *Lalla Rookh*, and the year after he wrote the music for Goethe's *Faust*. These are his chief choral works. In 1843 he became a Professor in the Leipsic conservatorium. But he was by no means a successful teacher and only occupied the chair a short time. In 1845 he began to shew symptoms of the nervous disorder which eventually led to his death. He was ordered for a time to give up any active participation in music and, residence at Leipsic being distasteful under these conditions, he removed to Dresden. Here he composed his first opera *Saint Geneviéve*, but the result shewed that the drama was not his forte. In 1850 Schumann became director of music at Dusseldorf but his nervous disorder again began to manifest itself and he had to relinquish the post for which in fact he became obviously unfit. In 1854 he had to be confined in an asylum, and two years later he died. Schumann may be regarded as the successor of Weber. Had he like most great composers, had to battle for his living, he might have been a much greater man. As it was he was always in easy circumstances and could afford to indulge in humours and veins denied to other musicians. To him belongs the credit of having indicated Brahms as the coming composer. His compositions include a great number of P. F. works, songs, concerted music for P. F. and orchestra, symphonies and quartets. His chief works are five grand symphonies and five overtures for orchestra; the two choral works already named, *The Pilgrimage of the Rose* and two Masses.

SCHUMANN Clara.

Born at Leipsic, September 13, 1819.

Daughter of F. Wieck (see above) married to Schumann in 1840. A most accomplished pianiste, who has devoted her time since her husband's death, to bringing out his P. F. works in all the capitals in Europe. At the time of her marriage she was in the zenith of her fame. She is now professor of the pianoforte at Frankfort.

SCHUTZ Heinrich.

Born at Kostritz, October 8, 1585.
Died November 6, 1672.

A celebrated writer of sacred music and possessing a claim to recognition as having been the first musician who set to music the story of the Passion. In many ways he was the forerunner of Bach and prepared the way for that master's more important treatment of the same subject. Other works of his were the *Symphoniæ Sacræ*, the *Seven Words* and an oratorio on the subject of the resurrection. He also wrote an opera *Daphne*.

SCRIBE Eugene.

Born at Paris, December 25, 1791.
Died at Paris, February 21, 1861.

A famous dramatist and librettist. More than one hundred of his libretti were set to music by some of the most eminent composers of opera. For Meyerbeer he wrote *The Huguenots*, *The Prophet* and *L'etoile du Nord*. For Auber he wrote *Fra Diavolo*, *Le cheval de Bronze* and many others. He also compiled libretti for Verdi, Herold, Donizetti and Halévy.

SILAS Edward.

Born at Amsterdam, August 22, 1827.

Studied under Kalkbrenner for P. F., Benoist for organ and Halevy for composition. Since 1850 he has

been established as a teacher in London where he is organist at the R. C. Church at Kingston. He composed an oratorio *Joash* for the Norwich festival of 1863, and his organ compositions are numerous.

SILBERMANN Gottfried.

Born January 14, 1683.

The chief member of a renowned family of organ builders established in Saxony. He built the organs at Strasburg Cathedral and nearly all the church organs at Dresden, of which the tone is said to surpass that of any other organs that have ever been built. He was equally celebrated as a maker of clavichords.

SMART Henry.

Born in London, October 26, 1813.
Died in London, July 6, 1879.

One of the most prominent English musicians of this century. As a writer of part songs he was without equal, and his organ compositions are of the highest order. His numerous ecclesiastical works are also important. At the time of his death he was organist of S. Pancras Church, London. He was a great authority on the construction of the organ. He wrote *The Bride of Dunkerron*, *Bertha* and the *Fishermaidens*, and a sacred cantata, *Jacob*. Most of his organ works were published in the *Organist's Quarterly Journal* (Novello).

SMITH Bernhard.

Born in Germany, 1630.

A celebrated organ builder, famous on account of the celebrated competition in the Temple Church (see Harris). He built organs in S. Paul's Cathedral and at Durham, and an organ of his still exists as he built it in the University Church of S. Mary, Oxford.

SONTAG Henriette, Countess Rossi.

Born at Coblentz, January 3, 1806.
Died in America, June 17, 1854.

A very celebrated singer. She studied at Prague and made her *début* at the age of 15 in *Jean de Paris*. In 1823 Weber offered her the leading part in *Euryanthe* and she also sang the extremely trying soprano part in Beethoven's *Ninth Symphony* and his *Mass in D* at their first performance. She came to England in 1828 and divided the honours with Malibran. On her marriage with Count Rossi she retired from public life for many years, but reappeared in 1849 after an absence of nearly twenty years, with her voice not only quite unimpaired but even fuller and richer. Unlike many other artistes, her marriage was a happy one.

SPOHR Louis.

Born at Brunswick, April 5, 1784.
Died at Cassel, October 22, 1859.

The son of very musical parents who encouraged his genius to the fullest extent. He began to play the violin when five years of age. When fourteen, the Duke of Brunswick heard of him and came forward with an offer to defray half the expenses of his education. He then began to study the violin under Franz Eck, practising as much as ten hours a day. He made several concert tours with his master and made himself so proficient that a post in the Duke's band was offered him. When twenty-one, he became leader in the band of the Duke of Gotha. Between 1804 and 1809 he wrote his first six violin concertos, and had acquired fame as one of the finest violinists in Germany. In 1810 he visited Vienna and brought out an oratorio, the precursor of the *Last Judgment*, and dealing with a similar subject. In 1813 he composed his first opera *Faust* still esteemed as one of

his best works. It was not however performed till 1818, at Frankfort. In 1820 he came to London and his visit will always be memorable from the fact that it was at one of the Philharmonic concerts the conductor's bâton was used for the first time, Spohr being the first conductor of a band who ever used it. Formerly the orchestra was conducted by the first violin who, at any crisis of the performance used to tap his desk with his bow. After leaving London, Spohr visited Paris where he met Cherubini, Viotti, Kreutzer, and others. In 1822 he was appointed music director at Cassel, a post which he held for the rest of his life. At this time he wrote his *Jessonda.* In 1826 his famous oratorio the *Last Judgment* was brought out at Dusseldorf. In 1831 he published perhaps his most important work the *Violin School.* The value of this work suffers from two causes. First that Spohr had never taught elementary pupils and therefore could not write from personal experience, and secondly Spohr's own peculiar style was at this time most pronounced and it is reflected with peculiar fidelity in his examples. That style was his affection for chromatic intervals. Where it is possible to introduce chromatic passing notes he does it. The result is that he wanders about the keys and accomplishes the most startling modulations. Moreover he generally commences with some remote key such as for instance G flat and this necessarily causes the introduction of accidentals to a most bewildering degree. In fact one of his contemporaries said that a page of any one of Spohr's scores looked as if sprinkled with accidentals out of a pepper pot. Whatever be thought of the style, Spohr was most faithful to it and there is no composer whose work is so readily distinguishable. In 1833 he composed his next oratorio, *Calvary*, which contains the lovely air now set to the words "As pants the heart." It was produced first at Cassel on Good

Friday 1835 and afterwards at the Norwich festival in 1839 under his own guidance. In 1842 was produced at Norwich, his next oratorio *The Fall of Babylon*, which contains the celebrated chorus "The Lion roused from slumber." Spohr's style has already been described and we must just mention his remarkable antipathy to Weber and Beethoven. Hearing a pupil once play a sonata of the latter, he asked him if he had composed much more in that style. Besides the oratorios mentioned, Spohr wrote innumerable pieces for his favorite instrument. His symphony, *The Power of Sound* is still popular, his only opera was *Faust*.

SPONTINI Gasparo Luigi.

Born at Magolati, November 14, 1774.
Died at Magolati, January 14, 1851.

He was designed for the priesthood, and received no serious musical training till he was seventeen, when he entered the Naples Conservatoire. He composed his first opera *I puntigli delle dame* in 1796 and during the next seven years composed seven more. In 1803 he went to Paris, where all Italian composers from Lulli downwards seem to have been impelled to seek their fortune. Here he quickly produced three operas which were all failures. He now altered his style considerably, and brought out Milton's *Ode to the Sun*, a work which not only commanded immediate success, but shewed that the composer had come under the influence of Mozart. Encouraged by this success, a libretto was put into his hands which had been refused by Cherubini, and which gave him his chance. *La Vestale* is Spontini's greatest work and gives him a claim to be ranked with the greatest operatic composers. It was brought out December 15, 1807. His next opera *Fernand Cortez* did not appear till 1811, and many musicians consider it to

be the more finished work of the two. Spontini had acquired the habit of re-writing his works many times, polishing them as it were, a process which sometimes detracted from their freshness. His next great opera was *Olympia*, a work which he considered his best, a judgment however, which the world at large failed to endorse. In 1819 Spontini received very liberal offers from the King of Prussia to establish himself at Berlin, offers which he accepted. He was received with the utmost enthusiasm, all his operas met with the greatest success, and for two years Spontini reigned supreme at Berlin. In 1821, however his supremacy was rudely disturbed by the performance of *Der Freischutz* (See WEBER). The subsequent relations between Spontini and Weber do not form pleasant reading. Finding himself ousted as it were by an obscure rival, there were no bounds to Spontini's jealousy and he resorted to the most unjustifiable means to crush Weber, but happily without success. Berlin society was divided on the merits of the rival composers, the court party being with Spontini, the people with Weber. However Spontini was content with a local reputation whilst Weber sighed for new worlds to conquer, and accordingly he soon left Spontini master of the situation. The latter remained at Berlin for 20 years, at the end of which time his patron Frederic William III. died, 1840. Changes were now made which did not suit him, and he was unwise enough to attack the court party, with the only possible result. On April 2, 1841 he was hissed off the stage. From this time little is known of him. He travelled in France and Germany and breathed his last in his native place.

The chief characteristic of Spontini's style was the majestic scale on which he did everything. His operas attracted as much by magnitude of their conception as by their music. As a conductor he was like an emperor. He was of a violent and domi-

neering temper and to this may be traced the cloud that being over his later years.

STAINER Sir John.

Born in London, June 6, 1840.

Originally a chorister in St. Paul's Cathedral. In 1856 he came under the notice of Sir Frederic Ouseley who appointed him organist of Tenbury College. In 1859 he became organist of Magdalen College, Oxford, where he took the degree of Mus. Doc. and M.A. In 1872 he succeeded Sir John Goss as organist of St. Paul's Cathedral, a post which he resigned, owing to failing eyesight, in 1887. He has written a considerable number of church services and anthems, an oratorio *Gideon*, and two cantatas *The Daughter of Jairus* and the *Crucifixion*. On the death of Sir F. Ouseley he was appointed Professor of Music in the University of Oxford.

***STANFORD Charles Villiers.**

Born at Dublin, September 30, 1852.

A very successful composer, somewhat remarkable for having gained recognition abroad, before he found it at home. Was organist of Trinity College, Cambridge in 1873, where he graduated in classical honours. He resigned this post in 1890. He became Professor of Music at Cambridge on the death of Sir G. A. Macfarren. His works comprise the operas *The Veiled Prophet* and *Savonarola*, several symphonies, a considerable quantity of chamber music, and an oratorio *Eden*.

STEFFANI Agostino.

Born at Castelfranco, in 1655.
Died at Frankfort, in 1730.

First known as a chorister in St. Mark's, Venice. He was educated musically at Munich at the expense of

the Elector of Bavaria. He entered the priesthood in 1688 and the following year became Capellmeister at Hanover. His great work was a *Stabat Mater* for six voices and stringed orchestra. Among his many operas may be mentioned *Briseide Orlando Henrico Leone* and *Marcus Aurelius.* Handel appears to have been much indebted to Steffani for many ideas, though his excerpts were not on so wholesale a scale as to establish the charge of plagiarism, though Handel was quite indifferent to such charges.

STEIBELT Daniel.

Born at Berlin, 1756.
Died at St. Petersburg, September 20, 1823.

A composer of whom little is known as it seems all through his life to have been his misfortune to have followed in the tracks of musicians whose eminence far overshadowed his own claims to a hearing. His chief works are six operas, including *Romeo and Juliet* and the *Judgment of Midas*, eight concertos for P. F. and orchestra, and a vast quantity of music for P. F. solo and P. F. and strings. A "*Storm Sonata*" attracted considerable attention but is now forgotten.

STERLING Antoinette.

Born at Sterlingville, U. S. A. January 23, 1850.

A very fine contralto singer with a voice of extraordinary downward compass. She made her first appearance in London in 1873 and has resided there since. She is better known as a ballad singer than many other *role* though she has appeared frequently in oratorio. She is married to Mr. McKinlay.

STRADELLA Alessandro.

Born at Naples, 1645.
Murdered in Genoa 1681.

Very little is known of this musician, though he created a good deal of local interest on account of the

intrigues he indulged in which resulted in his untimely death. Musically his name has lately become invested with interest on account of the discovery of a serenata in which are to be found many of the subjects of Handel's *Israel.* His compositions are one hundred and forty-eight in number and include six oratorios and eleven operas.

STRADIVARIUS Anton.

Born at Cremona, 1650.

Died there December 1737.

The most celebrated maker of stringed instruments who has ever lived. He was a pupil, together with Guarnerius, of Amati, but rapidly improved on his master. He seems to have determined finally, the exact form of every part of the instrument and no advance ever seems to have been made on his models. Makers of violins advertise them as on the Stradivarius' model. An instrument of his has recently been sold for £2,000.

STRAUSS Johann.

Born at Vienna, March 14, 1804.

Died there of scarlet fever, September 24, 1849.

A composer of dance music, and celebrated *chef d'orchestre.* His works number 251, comprising quadrilles cotillons and waltzes. He was in the habit of travelling about with his band, a practice till then unknown. The band which was one of the features of the Inventions Exhibition in 1886, was brought by E. Strauss his youngest son.

SULLIVAN Sir Arthur.

Born at London, May 13, 1842.

One of the most popular composers of the day. He possesses great powers both dramatic and melodic, but of late years having hit upon a vein of English comic opera in conjunction with the celebrated librettist Mr. Gilbert, which has proved immensely

remunerative, he seems to have deserted serious composition. He was instructed at the Royal Academy, having previously been a chorister at the Chapel Royal. He studied under Goss and Bennett. In 1862 he produced his music to the *Tempest* which brought him at once into notice. Since then he has continually been before the public. Since the death of Costa he has been conductor of the Leeds Musical Festival.

Some of his operas ran for 700 consecutive performances. Amongst his orchestral music the *In Memoriam* overture occupies a high place. This was performed at Leeds in 1892, under specially sad circumstances, the news of the death of Lord Tennyson having come to hand while the festival was in progress. Sir Arthur has essayed romantic opera, *Ivanhoe* being brought out in a most sumptuous way in London in 1890. The result was not a financial success although entirely so musically. His latest work is entitled *Haddon Hall.*

The titles of some of his chief works are subjoined.

COMIC OPERAS.

Trial by Jury.	*H. M. S. Pinafore.*
The Pirates of Penzance.	*Patience.*
Mikado.	*Iolanthe.*
Ruddigore.	*Princess Ida.*

ORATORIOS AND CANTATAS.

Kenilworth.	*The Light of the World.*
The Prodigal Son.	*The Martyr of Antioch.*

The Golden Legend.

SVENDSEN Johan Severin.

Born at Christiana, September 30, 1840.

Although a Norwegian by birth he cannot be described as belonging to any particular school. He travelled much and his style was formed, if anywher

at Leipsic, where he studied under Hauptmann. His early compositions were for strings. In 1866 he began to compose for full orchestra and some of his symphonies met with great success. The *Carnaval á Paris* is perhaps the most popular.

TALLIS Thomas.

Born at London supposed about 1520.
Died at Greenwich, November 23, 1585.

The father of English Church Music. He was a choir boy in one of the London Church Choirs supposed to be one of the Chapels Royal. He became organist of Waltham Abbey and upon its dissolution a gentleman of the Chapel Royal. In conjunction with Byrd he is noteworthy as having been the originator of music printing. His most famous production is the music for the [illegible] Litany. He also composed the well known canon to which the hymn "Glory to thee my God this night" is generally sung. Not only did he publish a considerable number of part songs and anthems, but he left a still greater number unpublished. His hymn tunes and chants are characterized by that severe simplicity, which is a feature of the Dorian mode, to which Tallis was very partial.

TARTINI Giuseppe.

Born at Pirano in Istria, April, 12, 1692.
Died at Padua, February, 16, 1770.

Like many other great musicians Tartini was destined for a different profession. He was at first intended for the church, which he forsook for the law, which he exchanged in turn for the profession of a *maître d' armes*, and there is no knowing what he would ultimately have become but for the fact that, having secretly married the niece of the Archbishop of Padua he was compelled to hide himself to escape the wrath

of the lady's friends. He took refuge in the monastery at Assisi and here he studied music, especially turning his attention to the violin, on which he became a very skilful performer. He now became reconciled to his wife's friends and returned to Padua where he was appointed solo violinist in the chapel of S. Antonio. With the exception of three years spent at Prague upon the invitation of Charles VI. he did not again quit Padua. Tartini is accounted to have been one of the greatest violinists of all time though his contemporaries used to complain that he played from his head rather than his heart. However that may be his wonderful technique and unerring taste were undeniable. His published works for the violin represent a player of a very high order. Among his pupils were Graun and Ferrari. He wrote two hundred violin concertos, fifty sonatas with bass, and [illegible]. His theoretical works are of considerable importance, notably on the art of bowing.

TAUSIG Carl.

Born at Warsaw, November 4, 1841.
Died of typhoid fever at Leipsic, July 17, 1871.

Received his early musical training at Weimar under Liszt, where his fellow pupils were Raff, Joachim, and Bulow. He developed, under such tuition, pianoforte technique of a very high order, and was especially successful as an exponent of Chopin. His published works chiefly consist of transcriptions and arrangements of standard works for the pianoforte, including Berlioz' *Faust*, six of Beethoven's string quartets, and Wagner's *Die Meister Singer*. He also edited with fingering, Bach's Preludes and Fugues and Clementi's studies.

THALBERG Sigismund.

Born at Geneva, February 7, 1812.
Died at Naples, April 27, 1871.

One of the most wonderful pianists, that has ever lived. Whether however he has rendered musical art any real service is another question. When ten years of age he went to Vienna and received an excellent general education, but he seems to have acquired his knowledge of music without much tuition, and therefore was never thoroughly grounded, as all musicians should be, in harmony and counterpoint. He married in 1843, and afterwards travelled all over Europe. He had previously visited England and played at the Philharmonic concerts in 1836. Thalberg was for ever on the look out for new effects on the pianoforte. Liszt said of him that he was "the only man he knew, who could play the violin on the keyboard" alluding to his wonderful legatos. All his grand fantasias shew this striving after effect. He takes a melody, enbellishes it with arpeggios, conceals it in wonderful scale passages or in chromatic passages, and as has been well said, gives the listener the idea of there being two performers on the instrument. He did not do his real genius justice, for his studies and a few original concertos and sets of variations reveal a musician of a very high order. He preferred however to please French school girls, and consequently his best known work is his celebrated transcription of *Home Sweet Home.* His arrangements of Meyerbeer's *Huguenots*, of Weber's *Oberon* and of *Moïse* are all well known, and a good performance of any one of them, is generally sure to command applause.

THOMAS A. Goring.

Born in Sussex, November 1851.
Died from the effect of a railway accident in 1891.

Studied at Paris, and at the Royal Academy of Music under Messrs. Sullivan and Prout, twice gaining the prize for composition. Has composed numerous anthems and part songs, and a very successful opera *Esmeralda* founded on Hugo's novel, the Hunchback of Notre Dâme. Other works of his are *The Light of the Harem*, 1878. *The Sun Worshippers*, 1881. *Nadeschda*, 1885 and an orchestral *suite de ballet* 1887.

THOMAS Charles Ambrose.

Born at Metz, August 5, 1811.

Studied at the Paris Conservatoire where he carried off numerous prizes. He attempted the composition of operas when twenty-one years of age, but produced nothing worthy of serious mention until 1843, in which year he brought out *Mina*, in 1857 *Psyche*, and in 1866 *Mignon* considered by many of his masterpiece. Two years later he wrote the music to Hamlet and in 1871 succeeded Auber as principal of the Conservatoire.

THOMAS John.

Born at Bridgend, March 1, 1826.

A very celebrated harpist, perhaps at the present time the most celebrated. Mr. Thomas is a thorough Welshman. The title of "Pencerdd Gwalia" or chief of the minstrels, was conferred upon him at the Aberdare Eisteddfod in 1861. He has published a collection of Welsh melodies and has brought out cantatas *Llewelyn* and *The Bride of Neath*, performed at the Swansea and Chester Eisteddfods in 1863 and 1866. In 1872 he succeeded Mr. Chatterton as harpist to the Queen and professor of the harp at the Royal

College of Music both of which appointments he now holds.

TITIENS Therese Caroline.

Born at Hamburg, 1831.
Died at London, October 3, 1877.

A celebrated prima donna. She made her first important appearance in Hamburg, in 1849, as *Lucrezia Borgia*, and in 1856 may be said to have created the part of *Valentine* in the *Huguenots* at Vienna. She made her first appearance in London as *Valentine* in 1858. She then made London her home and her name became a household word. She appeared at every important musical festival in the country. But being an actor as well as a singer, her true sphere was grand opera, in which her impersonations of *Valentine*, *Fidelio*, and *Medea* have never been surpassed. Her last public appearance was as *Lucrezia*.

TOURS Berthold.

Born at Rotterdam, December 17, 1838.

The son of the organist of St. Lawrence's Church, from whom he derived his early education. After studying at Brussels and Leipsic he settled in London in 1861. He is well known as the composer of much valuable church music, his best known work being perhaps his service in F.

TREBELLI Zelia.

Born at Paris, in 1838.
Died at Etretât, August 18, 1892.

A very celebrated operatic singer. Her real name was Gillebert, of which Trebelli is the reverse. She was trained by Herr Wartel, and made her first public appearance at Madrid, in *Il Barbiére*. Her

voice was a merzo-soprano of surprising brilliancy and for the last thirty years she occupied one of the very highest positions in the world of song. Her greatest successes have been in Italian opera.

URIO Franceso Antonio.

Born in Italy, in the middle of the 17th Century. Date of death unknown.

Chiefly known as being one of the two composers whose thoughts Handel made such use of without acknowledgment, Erba being the other. His *Te Deum* was composed in 1682 and from it are taken, in some cases bodily, one number in *Israel*, six in *Saul*, ten in the *Dettingen Te Deum* and one in the *Allegro*. The famous duet "The Lord is a man of war" is almost entirely from Urio (See Handel).

VALLERIA Alwina.

Born at Baltimore, U. S. A. October 12, 1848.

One of the leading sopranos of the day, sharing with Mme. Albani the successorship to the late Mme. Titiens. She studied music in the first instance at the Royal Academy and made her first public appearance in 1871. For some years she was only known in opera but made her first important appearance in oratorio at the Leeds Festival of 1883. The authorities there had counted on Albani as their *prima donna* but the arrangements falling through at the last moment, they engaged Mme. Valleria almost under compulsion. She displayed quite unsuspected powers, and since then has appeared successfully in every branch of song.

VERDI Giuseppe.

Born at Roncole in Parma, October 10, 1813.

The son of a small innkeeper. Received his first music lessons from the organist of his native place, whom he succeeded when only ten years of age.

His early life was spent in a struggle with poverty and he owed his primary education to a cobbler, who paid for his instruction at the neighbouring town of Busseto. There was a very good Philharmonic society and Verdi gained employment by copying out scores, and re-writing parts. Here he came under the notice of Provesi, organist of the Cathedral, who gave him lessons. At the age of 17 his friends in Busseto made up a purse to enable him to study at Milan. It is by no means to the credit of the Milan conservatoire that they refused him a scholarship on the ground of his having no special aptitude for music. However for three years he studied hard under Lavigna. In 1833 he went back to Busseto, his friend Provesi having died, with the intention of succeeding him as organist.

In this he was disappointed for it got abroad that although Verdi was well grounded in operatic music he had no liking for Gregorian, and accordingly Ferrari was appointed. Verdi remained however at Busseto till 1838, having married in the interval. In that year he returned to Milan with the score of his first opera, *Oberto Conte di S. Bonifacio*. He succeeded in bringing this out at La Scala, and immediately became famous. His next work to command success was *Nabucco* performed in March 9, 1842, followed by *I Lombardi*.

It may be mentioned that owing to political troubles Verdi found great difficulty in getting libretti which should not give offence to one party or another, and it is recorded that one of his operas was nearly condemned on this account by the Government agent who had charge of such matters. Verdi's success was now assured. *Ernani*, *Attila*, and *Luisa Miller*, were the next most noticeable productions, but all these take a second place in comparison with his first really great work, *Rigoletto*. This opera is noteworthy, in that the libretto was

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on its first appearance condemned outright by the government, and consequently, whilst retaining the plot and dialogue, the names of the characters were all altered, King Francois I. being changed into the Duke of Mantua, and so on. *Il Trovatore* followed in 1853, and a month later, *La Traviata*. His latest work is *Otello*, based on Shakspeare's tragedy and produced at La Scala February 6, 1887. Verdi may be reckoned as the greatest living Italian composer. He is a quiet unostentatious citizen, having the utmost dislike to anything like manifestations of popular favour. Dignities and titles have been showered upon him, but withal he prefers to be addressed as Signor Verdi.

VIARDOT-GARCIA Michelle Ferdinande Pauline.

Born at Paris, July 18, 1821.

Daughter of MANUEL GARCIA, and younger sister of MALIBRAN and herself a most accomplished singer and actress. She made her first appearance as a singer in 1837 at Brussels, and two years later made a very successful first appearance in London as Desdemona. For ten or twelve years her greatest triumphs were in Rossini's operas.

In 1849 she created the part of Fidés in Meyerbeer's *Le Prophéte* written specially for her and she performed the rôle more than two hundred times. Her greatest achievement was connected with the revival of Gluck's *Orpheus* and *Alceste*.

She retired from public life in 1871 and undertook the professorship of singing at the Paris Conservatoire.

VIEUXTEMPS Henri.

Born at Verviers in Belgium, February 20, 1820.
Died in Algiers, June 6, 1881.

A celebrated violinist. He first appeared in public at Paris when only eight, and when fourteen, he

played in London at a Philharmonic concert. He then began, in company with his father, to make a long series of concert tours, in the course of which he visited America and every capital in Europe. His compositions are very meritorious, the best being six violin concertos, the *Fantasie Caprice*, and a *Ballade*.

VIOTTI Giovanni Battista.

Born at Piedmont, March 23, 1753.
Died at London, March 10, 1824.

A very celebrated violinist. Until thirty years of age his life was spent in wandering from town to town, giving concerts, and acquiring a great reputation. In 1783 he settled in Paris, and remained there till driven out by the revolution in 1793. During part of that time he managed the Italian opera. He then spent ten years in London. Viotti was a great composer as well as an executant. His works include twenty-nine violin concertos, fifty-one violin duets and many quartets.

VITTORIA Thomas Ludovicus.

Born in 1540.
Died in 1604.

One of the same Roman School as Palestrina and only second in estimation to that great master, in his own time. Little is known about his private life. His devotion to music was in the first instance the outcome of a strong religious feeling. He was appointed, in 1589, to the Chapel Royal, Madrid. He wrote many masses and musical settings of the various offices. His greatest work was the *Requiem*, composed in 1603, on the death of the Empress Maria.

VOGLER G. J. (The Abbé.)

Born at Wurzburg, June 15, 1749.
Died at Darmstadt, May 6, 1814.

Began to study the organ at a very early age, but from his boyhood he held and practised such highly original ideas about harmony and musical study generally, that masters would have very little to do with him. He was ordained in 1773 and settled at Mannheim, where he became second Kapellmeister. Here he began to express himself, as a teacher, as he had formerly done as a pupil, and raised a host of enemies, Mozart especially refusing to recognize him as a musician. He produced several comic operas which were complete failures. His musical merits however were undeniable and in 1780 he became Kapellmeister at Munich. In 1784 he commenced a long Eastern tour and is lost sight of till 1785 when he gave an organ recital to 7,000 people at Amsterdam.

He entered the service of the King of Sweden in 1786 but did not remain in it long. None of his compositions, though very voluminous, are of great merit. He is best known as an authority on organ building and may be called the inventor of free reeds. Among his pupils were Weber and Meyerbeer.

WAGNER Richard.

Born at Leipsic,	**May 22, 1813.**
Died at Venice,	**February 13, 1883.**
Buried at Bayreuth,	**February 18, 1883.**

Dramatist, poet and musician. From his very earliest years Wagner was always somewhat inclined to the weird and tragic. As a school boy he wrote tragedies on the most impossible lines. Weber's *Freyschutz* fascinated him, and he wrote in imitation

of the Greek tragedies, which he used to translate *con amore.*

When 15 he heard Beethoven's Symphonies at the Gewandhaus concerts, and straight way proceeded to write symphonies himself on the same lines.

In 1830, he came under systematic tuition in music, his master being Weinlig. He wrote a good deal during the next three years, but his compositions were now conceived in a more sober vein. In 1833, he entered upon the career of a professional musician accepting a post as chorus master at the theatre of Wurzburg. He now apparently changed his ideals, and instead of Beethoven and Weber, set up Bellini and Auber, and produced several operas in that style, which however were very short lived. At the end of 1834 he took a similar appointment at Magdeburg, but the director of the theatre becoming bankrupt he was again thrown on his own resources. Eventually he accepted an appointment as director of music at the theatre at Riga, where he remained three years and wrote the libretto of *Rienzi.*

His contract at Riga expired in 1839 and he again became a wanderer, visiting London, Paris and Boulogne, and not finding a hearing anywhere. At the latter place he met Meyerbeer who lent him money and shewed him much kindness, which in later years Wagner repaid with great ingratitude. He now completed the music to *Rienzi* which was brought out at Dresden with immense success. In the meantime he was engaged, with Meyerbeer's assistance, upon *The Flying Dutchman* and after the great success of *Rienzi* all Dresden was eager for it.

In 1843 he became music director at Dresden. In 1845 *Tannhauser* was produced under his own direction. In comparison with *Rienzi*, these two operas were anything but successes, and he began to fall somewhat into disfavour. The success of the first

named opera had induced him to launch out into a more expensive style of living and he now began to be straitened in means. At this time, too, he became engaged in politics and was compelled for a time to quit Germany, on account of his so called revolutionary opinions. Mention must here be made of his great friendship with Liszt which continued to the end of his life. While in exile he devoted himself to literature.

Lohengrin was brought out under Lizst at Weimar in 1850, and produced a great sensation and from that date Wagner's name became a power in Germany. He now set about *Der Ring des Niebelungen* a series of four grand operas founded upon the wild German legends of that name. He spent the next ten years in conducting performances of his own operas and in the intervals of work, not only was engaged upon the compositions above mentioned, but had prepared the scheme for two other grand operas, *Tristan* and *Parsifal.*

In 1864 King Ludwig of Bavaria sent for him to Munich, and gave him a pension from the privy purse, and Wagner was naturalized as a Bavarian subject. In 1867 he came across some sketches he had made twenty-five years before, and completed the opera *Die Meistersinger*. In 1872 he removed to Bayreuth which became his home. Here a theatre was built for him after his own designs and in it was performed for the first time and at the opening performance his *chef d' œuvre*: *Der Ring des Niebelungen.* In 1877 Wagner came to London and a series of grand performances took place in the Royal Albert Hall.

We may add a few words as to Wagner's aims. He was a great innovator no doubt and it is impossible to measure the gulf which separates him from, say, Bach. His aim was the reform of the stage. Art, music, literature, poetry, should all combine to

make the stage the greatest teaching force of the day. His operas were therefore conceived on the most extensive scale. The most elaborate scenery to attract the eye, the most elaborate music to attract the ear, the most elaborate acting to attract the feeling, and the highest thoughts to attract the understanding.

Wagner was to some extent the father of *leit-motif*, a musical phrase by which some subject or thought or person is as it were labelled or ticketed. This feature of Wagner's music is to many its only feature, but it was, whilst unique, simply a very unimportant means to a great end in the eyes of its user.

The following are the titles of Wagner's grand operas, (the dates are those of first performance).

Rienzi 1842.
The Flying Dutchman 1843.
Tannhauser 1845.
Lohengrin 1850.
Die Meistersinger 1868.
* *Das Rheingold* 1869.
* *Die Walküre* 1871.
Tristan and Isolde 1865.
* *Siegfried* 1876.
* *Gotterdammerung* 1876.
Parsifal 1882.

Wagner's other works are legion, but all shrink in importance besides those mentioned.

WEBER Carl Maria Friedrich Von.

Born at Eutin, December 18, 1786.
Died at London, June 4, 1826.

Descended from a race of musicians, no other musician but Bach being able to boast of such a musical pedigree. He spent his early years in roaming about with his parents who with himself and his brothers and sisters, comprised a dramatic troupe.

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* Comprise the *Niebelungen Ring*.

At the age of nine his father's profession took him to Heldburghausen and here the young Weber obtained his first lessons in music from Heuschkel, a local organist. After a year they moved to Salzburg and Weber found a place among the choristers and excited Haydn's attention to such a degree that he determined to give him gratuitous lessons. These only lasted six months however as in 1798 they all went to Munich.

In 1800, at Frieburg, Weber, then aged thirteen brought out an opera *The Wood Maiden*. The applause it met with was doubtless more due to the composer's age than its intrinsic merits. At this period Weber became much interested in the newly discovered art of lithography and ran some risk of giving up music in order to follow the new art. He was for the next three years in a very unsettled state, commencing great works and laying them aside, germinating great ideas which never became facts, and it was an excellent thing for him when, in 1803, he met the Abbé Vogler at Vienna. The Abbé put him into a correct course of study, and in two years' time recommended him for the post of Kapellmeister at Breslau.

He resigned this post in 1806 but remained at Breslau for some time as a teacher. In 1807 he went to Stuttgart as private secretary to Duke Ludwig, but in 1810 got into disgrace at Court and was banished from Wurtemburg. His only compositions during all this period were some pianoforte pieces. He went to Darmstadt and again met Vogler and now composed his first serious opera *Silvana*, which was brought out at Frankfort and not long after, at Berlin. All this time Weber's life had been like that of a wandering minstrel or troubadour. But in 1813, happening to visit Prague he was offered the appointment of Kapellmeister which he accepted and succeeded in entirely reorganizing the opera

there. His next appointment was a similar one at Dresden, and it is with this nine years residence at Dresden that public interest is most concerned, as it is in that period that he gave to the world those wonderful operas which have made him famous.

It was during his residence too at Dresden that his acquaintance with his favorite pupil Julius Benedict was formed. Weber's first great work, *Preciosa*, was performed at Berlin in 1821 and his greatest opera, *Der Freischütz* was produced there in the same year.

Much interest was attached to this first performance inasmuch as the Germans had for some time heard little music but that of Spontini and not only were they growing a little tired of it, but Spontini had made enemies who hailed the chance of a rival composer being able to put him down. Weber however was ignorant of all this factitious interest which attached to his work.

The first performance on June 18 was as great a triumph as it has ever fallen to the lot of man to experience. *Der Freischütz* met with the greatest enthusiasm in every place but Weber's own town of Dresden. His next great work was *Euryanthe* which comparatively speaking was a failure. Weber was now thirty-seven and suffering from a mortal illness. In this condition he undertook the composition of another opera on the romantic subject *Oberon* which was produced in London whither he had come in March 1826. The first few performances of *Oberon* which he conducted were his last public appearances. His malady gained ground very rapidly, and he expired before he could be removed to Germany. He was buried at Moorfields, but in 1844 the coffin was removed to Dresden.

We have only mentioned a very few of Weber's operas, but a more complete list is subjoined. He was essentially of a romantic school and he was a

thoroughly dramatic composer. Sometimes his music bore the mark of genius rather than of hard study. He was one of the few musicians like Verdi who have been men of general culture and he was moreover a thorough man of the world. He has exercised a great and unacknowledged influence upon all subsequent composers. It can be traced in Wagner, Mendelssohn and Schumann. Weber may be called the leading 19th century musician, for Beethoven was essentially of the 18th century Operas.

The Wood Maiden	1800.	*Der Freischütz*	1820.
Peter Schmoll	1801.	*Preciosa*	1821.
Rübezahl	1805.	*Euryanthe*	1823.
Silvana	1810.	*Oberon*	1826.
Abu Hassan	1811.		

He also wrote ten grand symphonies and overtures for full orchestra, four masses, eight cantatas, twenty-eight minor dramatic works, and an enormous quantity of P. F. music.

WESLEY Samuel Sebastian.

Born **August 14, 1810.**
Died at Gloucester, April 19, 1876.

Grand nephew of the celebrated Rev. John Wesley, and an eminent Church musician. He was educated at Christ's Hospital and before he was 17 held several organ appointments in different London Churches. In 1822 he became organist of Hereford Cathedral. In 1835 of Exeter, and in 1842 of the Leeds Parish Church. In 1849 he became organist of Winchester Cathedral where he designed the grand organ, and brought out his remarkable anthem *The Wilderness.* In 1865 he became organist of Gloucester Cathedral, and died at Gloucester ten

years later. He has published volumes of anthems, some services, and a considerable number of organ compositions.

Though a fine organist, he was always in favour of the G compass and unequal temperament. The organ in S. George's Hall, Liverpool was partly of his designing.

WHITE Alice Mary Meadows.

Born May 19, 1839.
Died December 4, 1884.

A very graceful and melodious composer. Her works are very multifarious, and include symphonies, concert overtures and cantatas.

She was a pupil of Bennett and of Macfarren, and her style reflected that of the former in a marked degree. Her best known works are *Ode to the North East Wind*, *Ode to the Passions*, overtures to *Endymion* and *Lalla Rookh*, and a great number of concertos for P. F. with solo instruments.

WIECK Friedrich.

Born in Saxony, August 18, 1785.
Died at Dresden, October 6, 1873.

A celebrated pianoforte teacher, among his pupils being his own daughter, known to fame as Clara Schumann, and Hans von Bulow. His compositions are not important, consisting only of a few dances and sets of variations, but he edited a number of classical pieces in a very careful manner.

WIDOR Charles Marie.

Born at Lyons, February 22, 1845.

A celebrated French organist and composer. He has invented a new form of composition, the Organ Symphony and his works are of the most pretentious

description. He shares with Guilmant the distinction of being the greatest living organ composer.

He has been since 1870 organist of St. Sulpice, Paris. His musical activity has also found an outlet in other directions, as he has composed several Masses and a considerable quantity of P. F. music.

WIENIAWSKI Henri.

Born in Poland, July 10, 1835.

Died at Moscow, April 2, 1880.

An eminent violinist. He was trained at the Conservatoire at Paris and when only eleven gained the first prize for violin playing. In 1850 he began to travel and appeared in the principal European cities with the greatest success. His playing was marked by intense earnestness, sometimes merging into passion. His technique was of a remarkable order and was not based upon that of any school. His audiences were fascinated by his individuality.

WILLIS Henry.

Born at London, April 27, 1821.

One of the most celebrated organ builders in Europe. His instruments are equally remarkable for purity of tone and perfection of mechanism. Perhaps from the latter point of view he is the more widely known. He has patented several improvements, notably the pneumatic combination piston. He has built the gigantic organs in St. George's Hall, Liverpool and the Royal Albert Hall and the Alexandra Palace, London and in St. Paul's and about twelve provincial cathedrals.

WISE Michael.

Born at Salisbury in 1648.

Died at Salisbury, August 24, 1687.

A very useful contributor to English Church music. He was a chorister of the Chapel Royal and after-

wards lay clerk at St. George's, Windsor. In 1686 he became master of the choristers at St. Paul's. His anthems are well known and admired, the best of them being "Awake up, my glory" and "The Ways of Zion do mourn."

WOELFL Joseph.

Born at Salzburgen, 1772.
Died at London, May 20, 1812.

A brilliant pianist, as well as a composer of operas. He was most of all admired for his extempore playing. The details of his life are difficult to obtain with accuracy, and much mystery surrounds the circumstances of his death, amounting at one time to a doubt whether he were dead or not. He was a most prolific composer, his works comprising nine operas and ballets, of which *Der Hollenberg*, *Der Kopf ohne Mann*, and *La Surprise de Diane* are chief; and nearly two hundred grand sonatas for P. F. solo and P. F. with strings. His orchestral works, without opus number, were also numerous and important.

ZACCONI Ludovico.

Born at Pesaro about 1570.
Date of death unknown.

A celebrated Italian theorist. He was a monk of the order of St. Augustine and for some years was maestro di capella in the church of the order at Venice. He wrote a most important work in four volumes, which Fétis calls *Pratica di Musica* dealing with the whole range of musical theory, and containing important essays on forms.

ZIMMERMANN Agnes.

Born at Cologne, July 5, 1847.

A very clever pianiste possessed of great taste. She has edited in the most conscientious way, the P. F.

works of Beethoven, Mozart, and Schumann, for the firm of Novello and Co. Her playing is entirely confined to classical music, and she is popular with all classes of music lovers.

ZINGARELLI Niccolo Antonio.

Born at Naples, April 4, 1752.
Died 1837.

A very prolific composer, both of secular and sacred music. Perhaps his oratorios and cantatas are his more important works. His first serious appearance was at Milan, though he was not unknown before. At Milan in 1785 his opera *Alsinda* met with a great reception and during the next few years he composed a great number of operas and operettas, both comic and serious. In 1787 he composed a setting of the *Passion* for church use. In 1804 he became maestro di cappella of the Sistine Chapel in Rome. Whilst holding the appointment he became involved in political troubles, and had to leave the country, owing to his refusal to compose a Te Deum in celebration of Napoleon's victories. In 1829 he wrote a work for the Birmingham Festival, based on Isaiah xii. As Zingarelli could not come to England himself he entrusted it to Costa, which was the occasion of Costa's first appearance before the English public.

APPENDIX.

ALBONI Marietta.

Born at Cesena, March 10, 1823.

A celebrated contralto singer. She was partly trained by Rossini and supposed to have been his only pupil. She made her first appearance in public at Milan 1843 and in 1847 appeared in London, in *Semiramide.* Her success there was the more remarkable because Jenny Lind was also in the height of her popularity.

ARCHER Frederick.

Born at Oxford, June 16, 1838.

An eminent organist. Was as a boy, a chorister at All Saints', Margaret St., London. He then became organist of Merton College, Oxford, and in 1873 of the Alexandra Palace. Since 1881 he has been organist of Plymouth Church, Brooklyn, U. S. A. His compositions include organ pieces and fantasias and he has moreover written an important instruction book.

d'ASTORGA Emamuele, Baron.

Born at Palermo, 1681.
Died August 21, 1736.

A gifted amateur, who wrote an immense number of cantatas, but of which one only is known at the present day, a *Stabat mater* which is considered a very meritorious composition.

BATISTE Edouard.

Born at Paris, March 28, 1820.
Died at Paris, November 9, 1876.

A well known organist. He presided at the organ of St. Eustache, Paris for twenty-two years, and has composed an immense number of pieces for the organ. They are of little merit musically, being as a rule very light and flimsy. He possessed however an undoubted gift of melody and the triviality of his compositions is the more to be wondered at as he was a thoroughly scientific musician and possessed of great taste.

BEST William Thomas.

Born at Carlisle, August 13, 1826.

Perhaps the most eminent of living organists. He has presided at the grand organ in St. George's Hall, Liverpool, for nearly forty years, an organ which for many years, was the largest in the world and is even now surpassed by very few. His published works are very valuable and include four volumes of arrangements from vocal and orchestral scores, for the organ. He has also written *The Modern School for the Organ*, original. He has composed several church services and anthems.

BEXFIELD William Richard, Dr.

Born at Norwich, April 27, 1824.
Died at Norwich, October 29, 1853.

A clever musician from whom great things were expected. He was originally a chorister in Norwich cathedral and afterwards obtained successive organ appointments in Boston and in London. He composed an oratorio *Israel Restored* which was produced at Norwich in 1852.

BOTTESINI Giovanni.

Born in Lombardy, December 24, 1822.
Died in 1889.

An extraordinary performer on the double-bass. It was quite by accident that his talent took that turn. When he applied for admission to the Milan Conservatorium there was only that vacancy and accordingly he devoted himself to the study of that unwieldy instrument. But he has been celebrated also as a composer and conductor. He has written, among other operas, *Ali Baba* and *Hero and Leander*. An oratorio of his, *The Garden of Olivet*, was produced at the Norwich festival of 1887.

BOYCE William, Dr.

Born at London, in 1710.
Died at London, February 7, 1779.

A most valuable contributor to English Church Music. He commenced his musical career as a chorister at St. Paul's and was an articled pupil of Greene, the organist. He obtained successive organ appointments in London, the principal being that to the Chapels Royal in 1758. He composed several odes and cantatas, chief among which are *Solomon*, and *David's Lamentation*. His great work was the compilation of the best English Church Music of the previous two centuries which was published under the name of *Cathedral Music*. His own compositions were numerous and important.

BRAHAM John.

Born at London, in 1774.
Died at London, February 17, 1856.

A very celebrated tenor singer and well known as the composer of "The Death of Nelson." In the early years of the present century he was without a rival. He was equally great in opera as in oratorio. His

greatest reputation was made in connection with Handel's airs. He amassed a very large fortune but lost a greater part of it in unsuccessful theatrical speculations.

BRIDGE John Frederick, Dr.

Born at Oldbury, December 5, 1844.

The popular organist of Westminster Abbey, succeeding the late Mr. Turle in 1882, having for the preceding seven years been deputy. Dr. Bridge is a thoroughly scientific musician. He is professor of Harmony and Counterpoint at the Royal College of Music, and has written primers on Counterpoint, Double Counterpoint and Canon, and Organ accompaniment, for Novello's Series. His compositions include three cantatas *Boadicea*, *Mount Moriah* and *The Repentance of Nineveh.*

For the Birmingham Festival of 1885 he composed a setting of the Latin version of the well known hymn "Rock of Ages."

BRUCH Max.

Born at Cologne, January 6, 1838.

Was trained at the Frankfort Conservatoire. He is now one of the foremost living composers. His works consist chiefly of opera and oratorio, the lighter forms of composition having apparently little interest for him. His most important work is *Odysseus*, but he has written besides *Achilleus* and an opera, *Hermione.*

BUCK Dudley.

Born at Hartford, U.S.A., March 10, 1839.

Received his musical training at Leipsic, whether he went in 1858. After a year and a half spent there, he studied further at Dresden, and after spending a year in Paris, returned to America in 1862. Here he held several organ appointments, his present post

being at Holy Trinity Church, Brooklyn. He has made his name as a composer, his most important works being *The Light of Asia* a cantata performed in England March 19, 1889, *Columbus*, a cantata for Easter day, and several psalms. He has also composed several symphonies, not yet published.

BUXTEHUDE Dietrich.

Born at Helsingor, in 1637.

Died at Lubeck, May 9, 1707.

A famous organist and composer. During his tenure of the organistship of the Marien Kirche, Lubeck, his reputation was European. Bach is said to have travelled fifty miles on foot to hear him play. His organ compositions display remarkable freedom for the period. In one respect he was considerably in advance even of modern times, in that he instituted sacred concerts and organ recitals in the intervals of the Sunday services at Lubeck.

BYRD William.

Born at Lincoln, in 1538.

Died July 14, 1623.

An early English musician whose name occurs frequently with that of Tallis as joint publisher with him of motets and madrigals. He was organist of Lincoln Cathedral until 1572, subsequent to that he was a gentleman of the Chapels Royal and was in much favour at court. His works are very numerous, but only archaeologically interesting. They consist, as stated, of motets, and include besides, settings of the church service, music for the virginals and several songs.

CELLIER Alfred.

Born at London, December 1, 1844.

Died at London, December 28, 1891.

A much esteemed operatic composer. Mr. Cellier has been leader of the orchestra at numerous London

theatres and opera houses. His most successful opera was *Dorothy* which had an enormous run. Other works were *The Sultan of Mocha*, *Nell Gwynne*, and *The Mountebanks*, on the eve of the production of which he died. He also composed a musical setting of Gray's *Elegy* for the Leeds Festival of 1883.

CHRYSANDER Friedrich.

Born in Mecklenburg, July 8, 1826.

An eminent musical critic and writer. His greatest work was the editing of the whole of Handel's scores for the German Handel Society. He has also edited Bach's compositions for the harpsichord and Carissimi's principal oratorios. His latest work is a *Life of Handel*.

CIMAROSA Domenico.

Born at Naples, December 17, 1749.
Died at Venice, January 11, 1801.

One of the most celebrated composers of Italian opera. His first successful work, *Le Stravaganze del Conte* was produced in 1772. During the next eight years he composed some twenty operas, which were not only performed in Italy but found their way to London. In 1787, he went to St. Petersburg on the invitation of the Empress Catharine II., who appointed him court composer. In 1792, he produced his most celebrated work *Il matrimonio Segreto*. In that year he succeeded Salieri as Kapellmeister at Vienna, a post he only held two years, after which he returned to Naples. In his later years, he became involved in political troubles and nearly lost his head, his sentence being commuted to banishment.

COOPER George.

Born at London, July 7, 1820.
Died at London, October 2, 1876.

The well known organist of St. Sepulchre's Church, London, and of Christ Church, Newgate St. He will

be best known by his admirable organ arrangements of the works of the great masters. His *Introduction to the organ* was for a long time the only instruction book for that instrument available.

CORDER Frederick.

Born at London, January 26, 1852.

An eminent musical *Litterateur* and critic as well as a meritorious composer. His studies were carried on under Hiller, at Cologne. He was conductor of the orchestra at the Brighton aquarium for some time. He has written symphonies and operas the most noticeable being *La Morte d' Arthur* a grand opera in four acts, *The Bridal of Triermain* a cantata, and *Nordisa* an opera. Mr. Corder also contributes largely to current musical literature, and is always readable.

DELIBES Clement Philibert Leo.

Born February 21, 1836.
Died January 16, 1891.

A successful writer of comic operas and ballets. He possessed great gifts of melody and, in the line he marked out for himself was unapproachable. In 1877 he became a chevalier of the Legion of Honour and in 1881, professor of composition at the Conservatoire. Among his comic operas *Maitre Griffard*, and *The Gardener and his Master* may be mentioned. His ballet *Coppelia* is considered his best work. He attempted to write serious operas but did not meet with much success.

DORN Heinrich.

Born at Konigsberg, in 1804.
Died at Berlin, January 10, 1892.

A very highly esteemed musical critic and a composer of operas. He founded the institution now known as the Cologne Conservatorium. From 1849

to 1869 he was conductor of the Berlin opera. Schumann was a pupil of his, receiving instruction in counterpoint from him.

ELVEY Sir George Job.

Born at Canterbury, March 27, 1816.

Was originally a chorister in Canterbury Cathedral and when only nineteen was appointed organist of St. George's Chapel, Windsor, which post he retained until 1882 when he was succeeded by Mr. (now Sir Walter) Parratt. He was an opponent of the CC Organ compass and consequently his instrument was the only important one in England for some years possessing the old FFF compass. He has written several popular Anthems and Church Services and will chiefly be known as the composer of the tune to the hymn "Come ye thankful people come."

FARMER John.

Born at Nottingham, August 16, 1836.

Well known as the Music Master and organist of Harrow School for more than twenty years. He resigned this post in 1885 and became organist of Balliol College, Oxford. He has written a number of glees and part songs, and one or two cantatas, one of which *Christ and his Soldiers*, for children, has achieved great popularity. He has instituted weekly concerts in the Hall of Balliol College, and was instrumental in forming the Balliol Musical Society.

GADE Niels W.

Born at Copenhagen, February 22, 1817.
Died at Copenhagen, December 21, 1890.

A much admired composer of symphonies and other orchestral music. He has also written several cantatas of which *The Erl King's Daughter* is the most admired. A cantata called *The Crusaders* was pro-

duced at the Birmingham festival in 1876 composer visited England to conduct it. His c overture, *The Ossian*, is considered his finest orc tral work. He possessed a very refined taste, a an undoubted melodic gift. He never attempted great things, but all he attempted was well done. His cantata *Psyche*, was produced at the Birmingham Festival in 1882.

GADSBY Henry.

Born at Hackney, December 15, 1842.

The composer of several popular cantatas, and of several orchestral works, some of which have been played at the Crystal Palace. He is almost entirely a self-taught musician. His most important works hitherto are the cantata *The Lord of the Isles* brought out at Brighton in 1879, *Columbus* a cantata for male voices, and *Alcestis*.

GAUL, A. R.

One of the most popular composers of the present day. His talent appears to lie in the production of oratorios or cantatas of modest dimensions, and suitable for the use of ordinary choral societies. He has already published, *Ruth*, *The Holy City*, *The Ten Virgins*, *Joan of Arc* and *Israel in the Wilderness*. Some of these contain exquisite music, notably the second mentioned. It should be added that he is an excellent theorist and has published a treatise on Thorough Bass and Harmony.

GODDARD Arabella.

Born at St. Malo, January 12, 1838.

A most distinguished pianist. She took lessons from Kalkbrenner and Thalberg, and made her first public appearance in 1850 creating a great impression. Since that time she has been constantly before the public and is as well known abroad as at home. She has only played the very best music, and has done much

...te popular taste, as she has always been ex-...ly popular with even the uneducated classes, ...ably it is said from her sensible adherence to ...n English name. She is one of the very few musicians of note who have visited India.

HALLE Charles Sir.

Born at Hagen, April 11, 1819.

A very popular pianist, and not less renowned for his efforts to spread the knowledge of orchestral music. He settled in England in 1848 and lives at Manchester where he has raised an excellent orchestra. He has been most before the public in connection with the recitals for violin and P. F. which he conducted with the co-operation of Madame Norman-Neruda, whom he married in 1888. He has lately been engaged in an attempt to found a conservatoire at Manchester, and during the present year (92) has been giving a series of Schubert recitals. He is also the conductor of the Bristol Musical Festivals.

HIMMEL Friedrich Heinrich.

Born at Brandenburg, November 20, 1768.
Died at Berlin, June 8, 1814.

A musician who is known chiefly by the fact of his acquaintance with Beethoven. Very few of his works are performed, or even remembered now, but they attracted attention at the time of composition. He was Court Capellmeister at Berlin. His works include three operas *Alessandro*, *Vasco de Gama*, and *Fanchon*, several masses, and a considerable quantity of P. F. music.

HOFMANN Heinrich Karl Johann.

Born at Berlin, January 13, 1842.

An exceedingly popular composer, chiefly of orchestral music. His first important production was the *Hungarian Suite* for orchestra. His next was the

Frithiof symphony and these two compositions met with an extraordinary reception. His latest work is *Prometheus* (1892). In addition to numerous symphonies he has written many songs, and several operettas and cantatas. Among the latter, *Die Schöne Melusine* is the best known.

LESLIE Henry David.

Born at London, June 18, 1822.

Very well known in connection with the famous "Leslie Choir" which he founded, which gained the first prize in 1878 at an international competition at Paris. His compositions are numerous and important, and include, besides an enormous number of madrigals and glees, written for his choir, an oratorio *Judith*, 1858, and several cantatas including *Holyrood*, *Daughter of the Isles*, and *The Templar*. He has also composed instrumental music.

LITOLFF Henry Charles.

Born at London, February 6, 1818.
Died at Paris, August 6, 1891.

A well known pianist, but his name will always be best remembered in connection with the publication of cheap music, a business however which only attained its present dimensions under his son Theodore. His compositions are not much thought of. They comprise, in addition to much pianoforte music, several operas, among which *Les Templiers* 1886, is best known.

LLOYD Edward.

Born at London, March 7, 1845.

The principal English tenor of the present day, now that Sims Reeves has retired from public life. He received his musical training as a choir boy in Westminster Abbey, and held successive choir appointments at Cambridge and as a gentleman of the

Chapels Royal. He made his first important public appearance in 1871, and since then has taken leading parts at all the principal musical festivals. Like Mr. Santley, he has almost entirely confined himself to oratorio.

MENTER Sophie.

Born at Munich, July 29, 1848.

One of the most distinguished pianistes of the present day. She studied at the Munich Conservatoire, and afterwards under Liszt. She created great enthusiasm in London where she appeared in 1880. She possesses a much more powerful wrist than is customarily found with a lady and her execution is at times most forcible.

MERCADANTE Saverio.

Born at Allamura, September 17, 1795.
Died at Naples, December 17, 1870.

A well known writer of operas, chiefly comic. He studied at Naples under Zingarelli. His first work *L'Apoteosi d'Ercole*, 1818, met with success and, after several other comic operas, he attempted a serious work *Elisa e Claudio*, which was equally successful. For the Paris opera he composed *I Brigante*. For many years his operas met with great favour at the King's theatre, London.

PASTA Giuditta.

Born at Como, 1798.
Died at Como, April 1, 1865.

A celebrated soprano singer, the more remarkable in that her splendid voice was less a natural gift, than the result of hard and unremitting study. She received her first training in the conservatoire at Milan. She made her first public appearance when 16, but at first without success. It was not till 1822

ere both written for her. Her v…
…, in comparison with other great singers,
…e continued to appear in public till 1850.

PATEY Janet Monach.

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Born at London, May 1, 1842.

The most eminent contralto singer of the day, succeeding to the position held for so long by Madame Sainton-Dolby. She is best known in oratorio but has more than once appeared in opera. Her name is inseparably connected with Handel's music especially, "He was despised," "O thou that tellest." No musical festival is now complete without Mme. Patey as leading contralto.

PIATTI Alfredo.

Born at Bergamo, January 8, 1822.

A very eminent violoncellist. He studied at Milan for five years, and made his first public appearance in 1837. In 1844 he came to London which he made his home. For the last thirty years he has appeared, as 'cellist, at the Monday and Saturday popular concerts. He has also composed several concertos for his instrument.

RINK C. H.

Born 1770.

Died 1846.

A distinguished organist and teacher, and the co… poser of many excellent pieces for the organ. H… instruction book for that instrument is a standa… work. It is entitled the *Practical Organ School* an… in six parts containing one hundred and ninety-f… graduated pieces in every style.

...st of considerable repute. He is at p... ...rector of concerts at the Leipsic Gewandh... succeeding Rietz in 1860. He is also professor of the pianoforte and of counterpoint at the conservatorium. He has made his mark as a composer. His works include a grand opera *König Manfred*, two masses, an oratorio *Belshazzar*, two symphonies, and a great number of pianoforte pieces.

SANTLEY Charles.

Born at Liverpool, February 28, 1834.

The most eminent baritone now before the Englis... public. He studied at Milan for two years and al... received lessons from Manuel Garcia. His ea... appearances were in opera but of late years he... almost entirely confined himself to oratorio, th... being the form of music most popular in Englan... His impersonation of the prophet in Mendelssohn... *Elijah* has been his most remarkable achievement.

STEGGALL Charles; Mus. Doc.

Born at London, June 3, 1826.

Educated at the Royal Academy under Sterndale Bennett. He has composed a considerable number of Church Services and Anthems, some meritorious organ music, and has also written an instruction book for that instrument. Some of his anthems are very fine. He was appointed organist of Christ ...hurch Paddington in 1855 and of Lincoln's Inn ...apel in 1864.

...PPE Franz Von.

Born at Spalato, April 18, 1820.

...composer of comic opera. He is connected with ... Josephstadt Theatre, Vienna, as conductor. He

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displays astonishing fertility but has no pretensions to be called a great musician. He is best known in England as the composer of an overture *Poet and Peasant*, which has attained extraordinary popularity.

TAMBURINI Antonio.

Born at Faenza, March 28, 1800.
Died at Nice, November 9, 1876.

A celebrated baritone singer, and for some time one of the famous Grisi quartet. He possessed not only a magnificent voice, but also exceptional powers of execution. He visited London in 1832 in the zenith of his powers, and sang in London and Paris for ten years, being perhaps most successful in Rossini's operas. In 1841 his voice began to decline but he refused to accept the inevitable and remained before the public for eighteen years longer.

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